

# The Modern Language Journal

## CONTENTS

THE DRY BONES OF LANGUAGE TEACHING, S. H. BUSH.....	129
"COMME ON A D'APPÉTIT," F. J. KUENY.....	139
THE TECHNIQUE OF THE READING LESSON IN MODERN LANGUAGES, SOPHIA HUBMAN PATTERSON.....	151
THE MOOD WITH <i>ANTES (DE) QUE</i> , R. K. SPAULDING.....	159
THE TREND OF LITERATURE IN GERMANY SINCE THE WAR, EDWIN H. ZEYDEL.....	165
LITERATURE AND TRANSLATION IN MODERN LANGUAGE COURSES, EMILIO GOGGIO.....	171
OBJECTIVE VERSUS SUBJECTIVE TESTS IN MODERN LANGUAGES, LOUIS H. LEMPER.....	175
NOTES AND NEWS.....	179
REVIEWS.....	183
BOOKS RECEIVED.....	193

Entered as second-class matter, April 26, 1920, under Act of March 3rd, 1879, at the post office at Menasha, Wis. Acceptance for mailing at the special rate of postage provided in Section 1103, Act of October 3, 1917, authorized September 24, 1918.

THE MODERN LANGUAGE JOURNAL is published monthly from October to May inclusive by the National Federation of Modern Language Teachers.

The subscription price is \$2.00 a year; 35 cents a single copy; postage free.

Communications for the editors and manuscripts should be addressed to J. F. W. Crawford, Managing Editor, University of Pennsylvania, Philadelphia, Pa.

All business letters and advertisements should be addressed to Arthur G. Hall, Business Manager, Troy High School, Troy, N. Y.

# The Modern Language Journal

Published by

THE NATIONAL FEDERATION OF MODERN LANGUAGE TEACHERS

## *Executive Committee*

- J. D. FITZ-GERALD, University of Illinois, Urbana (representing American Association of Teachers of Spanish), *President*.  
CHARLES W. FRENCH, Boston University, *Vice President*.  
C. H. HANDSCHIN, Miami University, *Secretary*.  
F. C. BARNES, Union College, Schenectady, N. Y.  
F. C. DOMROESE, Wabash College, Crawfordsville, Ind.  
E. W. BILLETDOUX, Rutgers College, New Brunswick, N. J.  
HUGH A. SMITH, University of Wisconsin, Madison.  
C. E. YOUNG, State University of Iowa, Iowa City.

## *Managing Editor*

J. P. W. CRAWFORD, University of Pennsylvania, Philadelphia, Pa.

## *Assistant Editors*

B. Q. MORGAN, University of Wisconsin, Madison.  
ALBERT SCHINZ, Smith College, Northampton, Mass.  
HENRY GRATTAN DOYLE, George Washington University, Washington, D. C.

## *Associate Editors*

LAURA B. JOHNSON, University of Wisconsin High School, Madison.  
C. M. PURIN, Hunter College, New York City.  
WILLIAM R. PRICE, State Department of Education, Albany, N. Y.  
P. H. HAGBOLDT, University of Chicago, Chicago, Ill.

## *Business Manager*

ARTHUR G. HOST, Troy High School, Troy, N. Y.

## REGIONAL ASSOCIATIONS OF MODERN LANGUAGE TEACHERS

### THE CENTRAL WEST AND SOUTH—

*President*, E. B. de SAUZÉ, Public Schools, Cleveland, Ohio

*Secretary*, C. H. HANDSCHIN, Miami University, Oxford, Ohio.

Remit all subscriptions in above territory directly to the Business Manager except that members of the following local associations will remit to their respective local secretaries:—Wisconsin, Michigan, Kansas, Indiana, Missouri, North and South Dakota, Oklahoma, Nebraska, Minnesota, Iowa, and the Chicago Society of Romance Teachers.

### NEW YORK STATE

*President*, JAMES F. MASON, Cornell University, Ithaca.

*Secy.-Treas.*, FERDINAND DIBARTOLO, Hutchinson High School, Buffalo.

### MIDDLE STATES AND MARYLAND, (including VIRGINIA)—

*President*, MISS ELSIE I. JAMIESON, Kensington High School, Philadelphia.

*Secy.-Treas.*, HENRY GRATTAN DOYLE, George Washington University, Washington, D. C.

### NEW ENGLAND—*President*, CHARLES W. FRENCH, Boston University, Boston, Mass.

*Secy.-Treas.*, MICHAEL S. DONLAN, Dorchester High School for Boys, Dorchester, Mass.

### NEW JERSEY—*President*, WILLIAM MILWISKEY, Barringer High School, Newark.

*Secy.-Treas.*, MISS C. M. CARNEGAN, South Orange High School, South Orange.

### SOUTHERN CALIFORNIA—*President*, GEORGE W. H. SHIELD, Modern Language Office, Los Angeles.

*Secretary*, CATHERINE STEWART, Manual Arts High School, Los Angeles.

*Treasurer*, SAMUEL L. BLACKER, Belmont High School, Los Angeles.

## STATES AFFILIATED WITH NATIONAL FEDERATION

The State Modern Language Associations of Pennsylvania, Tenn., North Carolina, Nevada, Washington, and Southern California.

# The Modern Language Journal

---

Vol. X

DECEMBER, 1925

No. 3

---

## THE DRY BONES OF LANGUAGE TEACHING

---

By S. H. BUSH

---

**T**O GIVE myself courage, I begin like the great Montaigne. This, reader, is an article of no consequence, a personal impression from some years of schooling, teaching, and contemplation of myself and other peculiar animals who teach modern languages and literatures.

As I look back to the days which I passed as a stupid and naïve student who supposed that all or almost all of his instructors were monuments of learning and even wisdom, I remember quite distinctly that, uncritical as I was, I found the works I read often magnificent and the exponents thereof dull, very dull. I imagined that they were all so deeply immersed in important works to be given later to the world that they had no time for us callow youths. It may have been so, but the time passed in most of my language classes seemed to me then and seems now only a dreary waste. There were splendid exceptions. In general, however, if I had been given books to read and examinations to pass, I would have gotten on, I think, considerably better.

Others may have had a happier time. It may be now that teachers are inspiring their students in a new fashion, but somehow looking at our universities, I doubt it. For some reason or other in our subject, I believe that we fail to seize hold of the minds of our students. James Harvey Robinson, without being laughed at by anyone, can discuss the thesis that most teaching inhibits learning.

Why is it, in such a study as literature, which above all others ought to be actually exciting to students, that we have such stupid classes? We can read there books written in the very heart's blood

of the chosen few of the world's greatest writers. These students of ours are going to decide the future destinies of the nation. They may seem frivolous, sometimes dishonest, and often deplorably slow, but it is on their shoulders that the weight of future responsibilities is going to rest. There is something here which is worthy of inspiring any man. What do we want to do about it? Are idiotic classes a medium for the transmission and stimulus of thought? Are we going to be content to merely inject into young brains a certain amount of information, as exact as possible, found in texts? Is all their real living to be done outside of class? Is all their real thinking beyond bare acquisition of material to be done in spite of the time which we take from them in their formative years? Is there really something inherently stultifying in the ordinary conventional classroom as so many men of truly superior intelligence have testified in their books?

I heard an eloquent address touching on this theme some time ago. A well known scholar listened to what was said. At the next session he rose in high dudgeon. He told us that what American students need is exact information. In minute, careful facts, rigidly impounded, lies the whole teaching problem. It is the crying need of American intellectual life. He did not deny emotional life, but schools have nothing to do with such a will o'the wisp. Let the students get life elsewhere and not ask us to stir up anything. To me this point of view limiting our task to pure ratiocination is dangerous. I agree with Professor Robinson that this insistence is one of the reasons why professors as a species have no standing in the active life of the nation. That is why the world never asks our opinion except perhaps on some matter of fact. I believe heartily in the intellectual life, but I cannot think that we must stop there. I believe that the man whom I have quoted, even, must be represented in our schools. His work has the stimulus of a cold douche, only a cold douche cannot last all day. Such a man has his place but not as the Sanhedrim.

If I still have readers, they see what I am driving at and are prepared for a hot blast on the other side composed of vague generalities on personality, inspiration and what not. And it is true that what help I got in college came largely from the other type of scholar. Only I must not just now swim up into the empyrean, even hand in hand with Beatrice and express heavenly ideals in



fine broad terms of little application here below. Hell is usually the favorite resting place of readers of Dante and even his mighty genius could not quite give us complete joy and understanding when he got beyond the shadow of the earth. So I am trying something difficult because I want to be concrete and avoid the gibes of the worshippers of the hard round fact at those who scintillate in the manufacture of large and windy phrases.

I am still afraid that small men and fussy little women are boring students almost to death in literature classes and grinding their faces in dull fashion as they drag them remorselessly through elementary language work. It is useless to tell teachers to enlarge their souls and change the calibre of their minds and hearts. It cannot be done.

Teaching should be a glorious and joyful affair. If a teacher is bored, his class is archi-bored, hyper-bored, suffering chronic pains along the backbone. If a teacher enters a class with a sinking feeling at the pit of his stomach and a gloomy view of the spiritual and intellectual character of his class, in the name of all that is holy let him flee from the wrath to come, abandon his school and do something else, whatever the future may be. I should think that some teachers whom I have known would be deliriously happy if they could salvage their supposed dignity for the honorable professions of iceman, barber, or taxidriver, cook, dressmaker or cafeteria waitress. They would also make more money.

But I must not continue casting pearls of generalization into the atmosphere without attempting something concrete. There are many negative precepts not peculiar to language work. I mention some of them, not as something new, but as things which in my own experience have to be boldly proclaimed every mortal year and for cause. These are in the peculiar class of things which everybody knows and few practise, just as we know that money does not confer happiness and pass our lives as if convinced that it is the only thing which does.

Don't ask questions alphabetically. Don't call a name and ask the question afterwards. Never ask long questions or questions calling for yes or no. I even remain unmoved as yet by the new educationalist masterpieces in this direction. Don't let a class look bored or wriggle. Don't ask for rules but examples. Don't let a collection of bolshevists gather on the back row; seat the class

alphabetically. Don't let the class leave empty front seats as if you were preaching sermons like this one. Never look out of the window. Never take your glittering eye off the students. Don't give a single set of examination questions in a crowded room and then complain of dishonesty. Give two sets. Don't suspect everybody and act as if the students were there to cheat you, even if you know that half of them are. Integrity begins at the desk. Never bluff. Play square with the class. Only then can you ask the same of them. Don't think of teaching as a science—it is an art. Don't scold. Never get angry or cross. I shall never forget my sufferings under the lash of bad-tempered men and I have not forgiven them yet for being as Dante says, "sullen in the bright world when they ought to have been joyous." A certain round, red-nosed, potbellied little man with a voice like a file and a diabolical passion for making small boys unhappy, used regularly to make me wish that I were dead and buried as he leveled at my bewildered head his horrid shafts to the shouts of laughter of the other little sufferers grovelling before his gleaming spectacles. Peace to his ashes, he had dyspepsia. Every living teacher no doubt has lost his temper at a class, and expressed himself as violently as his command of English and public decency allowed, only to repent that evening as he reviewed the day. These are our usual sins. The class room has a dreadful atmosphere of conventionality. Break it up. Don't follow an obvious routine. Turn the lesson backwards, upside down and inside out. Be regular and follow your own routine, but as composers do in their art, twist your motifs, reverse them. Like the Absolute, conceal your plan. Don't make the painful teacher's jokes unless under extreme provocation. The value of an elementary teacher is in inverse proportion to the time which he occupies himself. Don't talk too much. Almost every living teacher does. Don't give explanations of the lesson. I began my own distinguished career by giving each morning a beautiful exposition, intelligently worked out, of the great principles embodied in the lesson staring us in the face. I used to listen to my perlucid clearness with a sense of delightful satisfaction—never lasting long. By this means I permitted the bright students to do no work and prevented stupid ones from reciting. It was not until I began to inquire about the lesson entirely from the class that it dawned upon what I called my mind that those before me

were not all idiots. I was engaged in idiotifying them myself from the other side of the desk. As for jokes, I do not mean to exclude a sense of humor. Nothing breaks the deadly conventional air of a class like the natural humor which drifts up from any human gathering like the smoke from a good cigar. Some of it should be at the expense of the instructor. Don't take yourself too seriously. Every candidate for a position should be examined on this point in advance. A single look of portentous dignity can freeze a class for a week. Students are naturally self-conscious and most of them suffer from inferiority complexes—in common parlance, hoodoos. If you can make a boy easy in his mind to the degree that he will interrupt your most beautiful periods, it is an excellent sign. A teacher has such natural advantages that he should be extremely careful of the rights of the class. Natural bullies exist even in our somewhat timid profession. Timid men and women suffering under their own superiors have been known to take out their grudges on the hides of their own temporary victims. I was told by a colleague lately that a mere student rose in his place in class and expressed right there a doubt as to one of the teacher's statements. My colleague received him "*dans la belle manière*." "Look here, Mr. Blank," he thundered, "I have been teaching Engineering for twenty years and if I do not know more than you do, I would think it pretty funny." The next time that the mind of this youth moves it will certainly not be in class. Even if you do wear the awful mantle of the teacher, give the students their rights. The mind is happily free, even in universities.

These indefinitely extendable remarks are of course applicable to other classes even in the newest and most vital of our courses of today such as "Educational Problems in the Handling of Grandparents Over Eighty" or "The Use of the Feet in Walking" or any other of our new essential courses in Business, Education, or Hygiene.

I agree with our present foes, the pure educationalists, that our classes are under the prime necessity of seizing hold of the interest of students. Hundreds of victims of our requirements have presented themselves before me in my time with the consecrated words, "I never could get foreign language", or "Language is always hard for me." Perhaps if they knew that language grades correlate in all tests better than any other subject, they might

hesitate before giving themselves away. I usually explain that the windy subjects let students slip through better, but such students' expressions are exasperating and interesting for what is behind them. Sometimes it is sheer ignorance of English, sometimes a hoodoo, sometimes ignorance of the technique of study, sometimes laziness or real dullness of mind, sometimes in one case out of hundreds, it is a poor youth who may have parts, but who is deaf, blind and halt in language. But the last case is really most rare. I have known of just one case of a man who has made a brilliant career and whose inability in French was without any assignable cause.

The first steps in language are often halting. How can we inspire interest where it does not exist? Like most things worth while, like marriage and happiness—not always synonymous—interest cannot be captured by a direct attack like an ice cream soda at a drug store. Perhaps this is saying too much, for popularity can be captured and perhaps the subject annexed with it. Only if a teacher sets out directly to captivate the devotion of a class, he is inevitably going to make such sacrifices to gain his ends that everything else worth while will slip between his fingers. He will be seeking the false loves of medieval philosophers. The purpose of our class must be clear, and interest is only a means to an end. Even children feel that something is wrong when the teacher seeks only to be personally interesting and popular. I hardly know a case of such a teacher who did not in the end lose the respect of both colleagues and students. Such a man veers off in all directions, following his caprices. He tells lively yarns. He cracks jokes. He indulges in interesting bits of autobiography for his own sake. He compromises with his intellectual conscience every hour and while verily he hath his reward, he finds in the end that he is without the reward for which he really longs.

The only secret of vigorous class interest lies in profound interest on the part of the teacher. He must take a vital personal interest in the class. He must give his best thought daily to the work. While he cannot wander off into disquisitions on France and French literature, he can still make everything worth while that has interested him in the country act as a handmaiden to his teaching. An illustration, a short subordinated personal incident, a comparison between France and America may at any time throw a flash of vital human interest over everything.

The crux of the matter is found in the word subordinate. When the instructor ventures beyond the text for a moment, it must be incidentally. It must not be to show the vast wisdom and experience of the hero behind the desk. Grave men objected to Tartuffe because the hypocrite does the same things and uses the same words as the saint. Hence the danger of harm to true religion. But Tartuffe has outlived all its detractors. Exactly the same distinction applies to the good teacher and the popularity hunter. Both constantly use the same methods and words, but with different emphasis and purpose. Thus such things are at the same time dangerous and vital. They stir new interest in the subject rather than in the professor. They serve to reinforce points never to be forgotten. We do not remember things merely because well expounded, but rather on account of an appeal to our emotions and our imaginations as well as to our intelligence. Victor Hugo gave a famous illustration of the lack of right emphasis in his work, "William Shakespeare", in which a colossal Hugo indicates in the background a tiny Shakespeare. I am sure that when a teacher has the capacity to connect his teaching in a properly subordinated way with his own deep interests, the class learns and loves to learn. Years afterwards they remember what was said. I think in fact that our task should be, not merely the examination records in June, made by students well stuffed by a remorseless taskmaster, but how much they recall years later, how much they were so seized upon by the worth of the teaching that they maintain a perennial interest in the subject. I look back to some of my teachers with gratitude for their clear vigorous exposition. In other cases there was something more. The teacher without letting go his grip on the plan of the course gave us a "je ne sais quoi" besides. I found something which applied to my life, intellectual and active. What I learned remained as part of my active thinking.

There is no formula or set of simple principles for this. A teacher must be full of active sympathy. He must have profound knowledge. Nobody can teach decently without having his subject as an integral part of his life. One has to eat, drink, sleep, live his courses. One must have them in the back of his mind in all his reading, thinking and living. This is more important than any number of hours spent in graduate classes, than degrees and theses. If our teaching is often poor, it is not that our teachers are



bad, but rather that they are not bound to their work. There are too many of them teaching for a year or so, sparring for time as they seek the great goal; to wit, marriage and lifelong relief from the necessity of earning a living. Commonplace as all this is, I mention it because we are in days of Education with a capital E, with statistics waved at us threatening to bend us down before the god of technique.

It makes one think to go back to the days in the memory of men still living when research and educational machinery did not exist. American students then practically never entered a library. All the education of serious men was represented by the study of textbooks and the work of the teacher. Our greatest universities opened libraries only a few hours a week. Often books could not be withdrawn. Yet in those truly benighted days education marked its men. One needs to judge only to read representative books and see that the use of English was then at least equal to ours and the viewpoint about as broad. The teacher was an exponent of a dignified art to which he gave his life. That at least he was with all his ignorance of what we call scholarship and pedagogy.

I do not think that a teacher needs to give much thought to introducing vital things into his work. Either they get in or they do not. Effort makes but little difference. To the right kind of teacher vital things come as he studies and inevitably work themselves into the very organism of his class. They will thrust themselves inexplicably into his most elementary work and illuminate it.

Not that technique is useless. When I first entered a classroom as a teacher, I not only knew nothing about the subject, but I had never exchanged a word with anyone on how to do the thing. I was told to go in and win, like a small boy in a street battle. Nobody mentioned technique. I had no plan and for weeks was in a sort of agony lest the whole business should blow up and leave me in a miserable heap on the ground. No teacher nowadays has this experience. Rather a naïve remark which I once heard from a Ph.D. graduate in Education represents crudely our tendency. This poor soul proudly remarked that although he had never studied any language, he was capable of teaching them all, because he had carefully investigated the methods by which the job should be done. Even in football this is not true. It is not accidental that hardly a coach can be found who was not once a great athlete.

A teacher must study his own personality, his own likes and dislikes. Teaching is not a science but an art. No method is good by itself. As Voltaire said, "tous les genres sont bons, sauf le genre ennuyeux". One must choose the style which suits his temperament and character. Technique exists in everything whether you are teaching, painting a house or opening the universal tin can. I do not mean either that any technique which you like must be good. Teaching is a difficult art. It is only the more difficult because there are no exact formulae, no absolutes, no statistically proved way to set about it. It is an art which one never quite masters any more than golf. The least slip, the least complacent notion that you know the game and you are beaten. Every golf player has had this unhappy experience. Every teacher worth his salt must constantly renew himself. The best method which fits the hand like a glove becomes dust and ashes as soon as a teacher relies upon it, drops back and expects to see past triumphs renew themselves by repetition. It is almost an alarming prospect in fact. A teacher who respects himself knows that his success depends not merely on learning his subject in college and graduate school but on being alive and at work eternally. The job requires physical and nervous fitness like that of a quarter-mile runner. It demands character and sympathy. It takes a lively sense of humor, eternal vigilance and eternal industry. We have to be professional readers and professional thinkers. We have to have some of the qualities of the salesman. And in the end like the great artists we look upon the picture which we have painted and know that we have only half painted our dream.

It would require another long article to consider the relation of teaching and our other new god, research. Whatever may be true of the sciences, it is not proved that the special capacity to do minute research in language is the one requisite of a good teacher. Our plain requirements are formidable. We must know our languages at first hand from residence abroad. We must know the people, the civilization, the literature of the important periods. We must know the philology, the phonetics, the technique of teaching. Lectures, graduate courses, reading of volumes of *Morceaux Choisis* can never be enough. Time is short and so are our resources. No teacher can fulfill the minimum requirements without years of study and great expense. Our modern language

teachers go as far as they can and must make painful choices. This article can only hint at these difficult matters. Only it is plain that with us scientific research cannot hold the place which it does in the pure sciences and that over-insistence on it may be fatal to promising teachers by taking away from them the chance to fulfil other indispensable requirements.

While it is remarkable that we have done as well as we have, it is highly important that we should do better. Our task is no longer academic. As the world goes, good will on earth has become not only a Christian doctrine but an economic necessity. We are perhaps better qualified than anyone else in the schools to promote good understandings beyond the seas. If with our formidable natural requirements we fail, we will not be consulted, but merely lose our opportunities.

Finally, may I say that I have not been indulging in this paper in the well-known sport of pedagogical autobiography, but that I have rather been describing what I see glittering above my head in the pure atmosphere of the ideal.

*State University of Iowa*

## "COMME ON A D'APPÉTIT"

By F. J. KUENY

**A**MONG the many advantages of bandit life, Mérimée's Brandolaccio points out with pride that up in the woods they are not troubled with dyspepsia:—"Vous n'avez pas d'idée, mon lieutenant, comme on a d'appétit dans le maquis." (*Colomba*, chap. XI.) Another advantage, which the student may derive from the reading of the novel, is a better understanding of French grammar. Why, for instance, "d'appétit"? Is "comme" an adverb of quantity? Miss Lydia writes,—"Vous n'avez pas d'idée comme cela m'a fait plaisir," (chap. XIV), without "du" or "de," and in the final chapter a country-woman uses the same "comme" with the partitive article,—"C'est singulier comme votre vue lui a fait de l'effet." It seems, at times, that there is more irony in Mérimée's books than he thought himself.

*Colomba* was published in 1840, and there is plenty of contemporary evidence in support of the country-woman's partitive article:

Ma pauvre Justine, comme tu as dû avoir de l'inquiétude. THÉAULON ET ARNOUX, *une Visite nocturne ou Carlouche*. Sc. IV. (1839).

Comme cette science a fait des progrès! MÉRIMÉE, *Lettres à une autre Inconnue*. P. 12.

Comme il faisait chaud! Comme il y avait des mouches! FLAUBERT, *Correspondance*. II<sup>e</sup> série, p. 33.

But neither can Brandolaccio's "d'appétit" be outlawed on the ground that he is an uneducated person, for he is supported by the same Flaubert and by Théophile Gautier:

Comme on perd de trésors dans la jeunesse. FLAUBERT, *Correspondance*. II<sup>e</sup> série, p. 179.

Comme il faut de ruses pour être vrai! IBID., p. 198.

Cette histoire montre comme un seul moment d'oubli, un regard même innocent, peuvent avoir d'influence. TH. GAUTIER, *le Chevalier double*. (Buffum, "French Short Stories," p. 241.)

Why do we find an article after "comme" in some cases, while in another group of cases there is no article? The affixing of

"comme" before "votre vue lui a fait de l'effet," "cette science a fait des progrès," "tu as dû avoir de l'inquiétude," and "il y avait des mouches" has no effect upon the construction of these clauses; in each case, the adverb "comme" qualifies the whole phrase "faire de l'effet," "faire des progrès," "avoir de l'inquiétude," "y avoir des mouches"; it does not exclusively affect the object nouns "effet," "progrès," "inquiétude," "mouches." In the other group of examples, "comme" distinctly affects the nouns "appétit," "trésors," "ruses," "influence"; the authors, this time, use "comme" as they would use "combien" or "que," and "comme . . . d'appétit" is the direct object of "on a," "comme . . . de trésors" the direct object of "on perd," etc. As for Miss Lydia's "comme cela m'a fait plaisir," it should be explained like the examples in the first group: her "comme" does not disturb the idiom, "faire plaisir." In all these cases, "comme," originally an adverb of manner, has the value and meaning of an adverb of quantity.—That the differences in the use of preposition and article are not peculiar to "comme," is shown in the following sentences, in which similar differences occur with "trop," a genuine adverb of quantity:

J'ai déjà trop ici de sujet d'enrager. GRESSET, *le Méchant*, III, ii.

Je n'ai que trop pour toi des entrailles de père. PIRON, *la Métromanie*. III, vii.

Il trouvait trop malice à les poursuivre. JULES TROUBAT, *les Opéras-comiques de Piron*. (Œuvres choisies de Piron. Garnier, p. 277.)

Piron's "trop" cannot disturb the idiomatic "avoir des entrailles de père;" it qualifies the whole phrase. Troubat's "trop" also leaves the idiom "trouver malice" undisturbed. But Gresset, needing one more syllable for his alexandrine, inserts "de" in his idiom: without "de" his "trop" would have qualified "avoir sujet," but now, as a result of the intrusion of "de," the syntactical relations change, and "sujet" becomes the object of "trop."<sup>1</sup> And here are some more examples, which must be explained in a similar manner:

Plus vous êtes belle, brillante et recherchée, plus vous avez des ennemis, des envieux . . . et surtout des envieuses. THÉAULON, *la Mère au bal et la Fille à la maison*. II, iv. (1826.)

<sup>1</sup> It should be added, however, that there is nothing unusual in Gresset's line. Such phrases as: "J'ai trop de sujet de . . . J'ai trop d'envie de . . . J'ai beaucoup de lieu de . . ." etc., appear with great frequency all through the seventeenth and eighteenth centuries.



Pour peu qu'elle entrevit d'ouverture au succès de cette insinuation. BALZAC, *le Député d'Arcis*. Œuvres. Michel Lévy fr. In-8. T. XXIII, p. 379.

Pour peu qu'elle ait de la vanité, elle ne pardonne pas. BALZAC, *Illusions perdues*. Œuvres. T. VII, p. 264.

(Le pape a une maison de campagne à Castel-Gandolfo.) Il y alla hier au matin, et il dit, en partant, qu'il y demeurerait six semaines. On croit pourtant que le plus ou moins du séjour qu'il y fera dépendra absolument de la disposition du temps, et de l'état particulier de sa santé. *Œuvres du cardinal de Retz*. Édit. des Gr. Écriv. T. VII, p. 75.

(Retz, toujours en mission secrète à Rome, compte aller faire un tour au bord de la mer.) Je fais état d'y aller le lendemain de Pâques, et d'y régler le plus ou moins de séjour que j'y ferai selon le voyage de Monsieur l'Ambassadeur, à l'arrivée duquel je ne manquerai pas de revenir ponctuellement ici. *Op. cit.* T. VII, p. 201.

The two quotations from Retz should suffice to explain this question. He expresses the same idea in two different ways; the difference between his "du" and "de" is not one of thought, but of technical grammar.

"La u cist furent, des altres i out bien." (*La Chanson de Roland*.) "Comme" is not the only adverb of manner that may have a quantitative meaning. "Bien" is another. The point is often made that "bien" slips into a clause, nesting, so to say, among the other words without disturbing their syntax. That is the case, to be sure, in phrases like,—*"J'ai des ennuis"* and *"J'ai bien des ennuis,"* in which the noun that is to follow "bien" has a partitive article. But suppose the noun is preceded by the preposition "de," which excludes the partitive, what will happen?

A. Il me parle de gens que je ne connais pas.

B. Il me parle de bien des gens que je ne connais pas.

A. On se sert de choses bizarres.

B. On se sert de bien des choses bizarres.

A. Il en est ainsi de choses beaucoup plus augustes.

B. Il en est ainsi de bien des choses beaucoup plus augustes. BALZAC, *Splendeurs et misères des courtisanes*. Œuvres. T. IX, p. 371.

Obviously, something may happen. And what will happen when the habit of saying,—*"bien du," "bien de la," "bien des,"* conflicts with the Vaugelas rule of "de" before a noun preceded by a modifying adjective? Littré, in his *Dictionnaire*, condemns the use of the article:—"Si le substantif est précédé d'un adjectif ou

si *bien de* est suivi d'*autres* pris substantivement, on se sert de la préposition *de* sans article: *cette contrée renferme bien de fertiles prairies, bien d'autres vous en feront le récit.*" But this, as well as the Vaugelas rule, is at times ignored by some of the best writers of the classic age, and Littré adds in his *Supplément*:—"On dit: *bien de fertiles prairies*, au pluriel. Mais au singulier comment faut-il dire? Mme de Sévigné a mis l'article défini: *Mme Guitaut a bien du bon esprit.* Lett. 16 août 1677. Cela n'est pas fautif; mais on dirait aussi: *a bien de bon esprit.*" This is a retraction. Littré now makes a concession which he refused to make in the Dictionary proper. And he yields for the singular only. What is the practice of French writers? Hatzfeld, Darmesteter and Thomas' *Dictionnaire général* offers no quotation of "bien" with a noun preceded by an adjective. Such examples do not occur with frequency in French authors. Here are a few, however:

- a. Vous connaissez donc bien des jeunes savants. BALZAC. T. XI, p. 585.
- b. J'ai vu bien des jeunes personnes. BALZAC. T. XXIV, p. 539.
- c. Ces deux bêtes s'aimaient d'une façon plus touchante que bien des vieux époux. FRANÇOIS DE CUREL, *l'Ivresse du sage*. II, vi.
- d. Après bien des vaines tentatives. BALZAC. T. XXIII, p. 114.
- e. Placé par mon ministère sur le chemin de bien des charités, témoin et intermédiaire de bien des bonnes actions. BALZAC. T. XI, p. 719.
- f. Il s'est brisé, sur ce roc qui me sépare du monde, bien des frères et douces amitiés. BALZAC. T. XXIV, p. 250.
- g. Bien des lourdes charges circulèrent. JOHAN BOJER, *le Dernier Viking*. Traduct. la Chesnais. Chap. X.
- h. Et je pense que j'aurai traversé bien des beaux pays sans les avoir jamais vus. ANDRÉ BIRABEAU, *Chifferton*. I, iix. (18 déc. 1924.)

"Des," of course, might have been used in a, b and c, even without "bien." It is a fact, nevertheless, that the authors did use "des" after "bien." In the other examples, however, but for the presence of "bien," neither Balzac, nor Birabeau, nor the translator of the Bojer novel would normally have written "des." The rule sponsored by Littré, therefore, is not universally followed. Indeed, it is seldom applied, because French writers generally avoid "bien" and use "beaucoup" before a noun preceded by an adjective.<sup>2</sup> The only

<sup>2</sup> It is interesting to read in the works of a friend of the marquise de Sévigné: "Si j'eusse eu bien du bon sens, je n'aurais pas seulement écouté une proposition de cette nature . . . Voilà ce que j'eusse prévu si j'eusse eu bien du bon sens."

adjective commonly found in this position is the plural "autres," on whose syntax there is no disagreement:—"J'ai bien d'autres choses à vous apprendre . . . . Il y avait bien d'autres choses à dire sur ce sujet . . . . Ragotin avait bien d'autres choses, en tête." (SCARRON, *le Roman comique*.) We may add that quantitative "bien" is not ordinarily used in a negative clause. Here are two examples—two of the very few, I think, that can be quoted:

Ils n'auront pas bien du chemin à faire. PIRON, *Arlequin-Deucalion*.

On a tâché d'imiter son style et ses manières. Cependant on ne se flatte point de l'avoir fait si parfaitement, qu'il n'y ait bien de la différence entre les sept premiers dialogues et les deux derniers. *Oeuvres de La Bruyère*. Avis au lecteur, en tête des *Dialogues sur le quiétisme*. Édit. des Gr. Écriv. T. III, 2<sup>e</sup> partie (3<sup>e</sup> édit., 1922.) P. 543.

Piron's phrase is the equivalent of,—“Il n'auront guère de chemin à faire.” For the opposite of “bien” is “guère” or “peu.” “Pas mal” is not equivalent to “bien”; it does not mean “much” or “many” but rather “quite a little” or “quite a few.” Unlike “guère,” it does not demand “ne” before the verb; unlike “bien,” it is followed by “de” without an article: “Il sait pas mal de choses.”

“A peine” is not an ordinary adverb of quantity. It has been treated as such in some recent writings.

Sa langue est d'une extrême simplicité. Fournier écrit en ne pensant à rien de plus qu'à ce qu'il veut nous montrer. A peine d'images. JACQUES RIVIÈRE, Introduction au *Grand Meaulnes* (Alain-Fournier). Scribner's, 1922. P. IX.

C'est une première concession? demanda-t-elle gentiment, avec à peine d'ironie. JULES BASCHET, *le Refuge*. II<sup>e</sup> partie, chap. v.

Like “comme,” with which it is often synonymous, the exclamatory “que” may become an adverb of quantity, and it may, or may not, be followed by an article. Thus, we read:

Ah! que ça fait de bien! LAURENCIN ET A. DE CEY, *le Grand-Papa Guérin*. II, v. (1838.)

Que tu es gentille! Que tu me fais du bien! DE FLERS ET DE CROISSET, *les Vignes du Seigneur*. I, vi. (1923.)

---

*Mémoires du cardinal de Retz*. Oeuvres. Gr. Ecriv. T. II, p. 92.—On the other hand, Littré's contention is supported by the following: “Il m'en reste des scrupules et bien de petites peines sur la plupart des choses qui m'ont été dites.” LA BRUYÈRE, *Dialogues sur le quiétisme*. Oeuvres. Gr. Ecriv. T. III, 2<sup>e</sup> partie (3<sup>e</sup> édit. 1922.) P. 590.—“Cela rebuta bien d'honnêtes gens.” *La France galante*. A la suite de BUSSY-RABUTIN, *Histoire amoureuse des Gaules*. Edit. Garnier. T. II, p. 391.

The former is "regular;" the latter represents a more familiar style, in which "que" does not disturb the idiomatic "faire du bien."<sup>3</sup> Normally, and in written French, "que" is not followed by the article. Thus, Casimir Delavigne complies with formal grammar in *l'École des vieillards*, V, ii, (1823): "Sans le savoir, que nous avions d'amis!" But there are many people who say to-day,— "Qu'il a des amis, ce gaillard-là!" And millions of Frenchmen do even say,— "Ce qu'il en a des amis, ce gaillard-là!" For "ce que" is also an adverb of quantity. It is easy to understand how "ce que" received a quantitative meaning in the following phrases:

Je vous offre ce que j'ai de crédit et d'amis. SCARRON, *le Roman comique*. Édit. Garnier, p. 144.

Il n'est pas croyable ce que ma facilité naturelle m'a coûté de chagrin et de peines. RETZ, *Mémoires*. Œuvres, édit. des Gr. Écriv. T. V, p. 113.

Dites-moi ce qu'il peut tenir de diableries dans une tête d'enfant. ALPHONSE DAUDET, *le Pape est mort*.

Ce que j'ai attendu d'heures dans des antichambres, c'est fantastique. ALFRED CAPUS, *Mariage bourgeois*. III, xi.

Ce qu'il peut y avoir de sincérité dans le regard d'un jeune homme bien élevé, c'est effrayant. HENRI DUVERNOIS, *le Triomphe*. (L'Illustration, 1<sup>er</sup> décembre 1923.)

All this is perfectly "regular,"<sup>4</sup> but the popular language is foisting the same "ce que" on all sorts of verbs and even on adjectives and adverbs. Mérimée's Brandolaccio would not say now,—"C'est drôle comme une barbe et un bonnet pointu vous changent un homme!" (*Colomba*, chap. XI.) He would use "ce que,"—"C'est drôle ce que ça vous change un homme!"

Oh! mon petit! mon petit! que je suis contente! Tu ne peux savoir ce que je suis contente. DE FLERS ET DE CROISSET, *les Vignes du Seigneur*. I, ii.

Ce que ça peut être embêtant, des rendez-vous où on est sûr qu'on sera tout seul. *IBID.*, II, i.

Oh! là! là! ce qu'ils sont loin les uns des autres! *IBID.*, II, viii.

Ce que vous êtes agaçant avec vos jumelles! *IBID.*, II, ix.

C'est épatant ce que ça vous va mieux d'être fiancé à une autre. BIRABEAU ET DOLLEY, *la Fleur d'oranger*. III, vi.

<sup>3</sup> Cf. "Ah! que vous me faites du mal! s'écria la princesse." VOISENON, *Tant mieux pour elle*. Contes et poésies fugitives. Garnier, p. 168. This idiom is "faire mal," and we would rather say today: "Ah! que vous me faites mal!"

<sup>4</sup> Et, rose, elle a vécu ce que vivent les roses. MALHERBE.

Notre poète breton, ayant ri ce qu'il en voulait. PIRON, *Métromanie*. Préf

- Ce que nous devons avoir l'air idiot! IBID., III, viii.  
 Tu n'as pas idée de ce que je suis franche en ce moment. PIERRE WOLFF  
 ET HENRI DUVERNOIS, *Après l'amour*. IV, v.  
 Ce que ça enfonce! IBID., II, ii.  
 Si vous saviez ce qu'il fait doux. PAUL GÉRALDY ET ROBERT SPITZER, *Si je  
 voulais* . . . I, ii.  
 Ce que je vais m'embêter, moi, maintenant. IBID., II, xii.  
 C'est effrayant ce que certaines choses s'estompent vite à mon âge. JEAN-  
 JACQUES BERNARD, *le Printemps des autres*. Acte I.

And now "pouvoir" is added, which intensifies the meaning of the phrase to the limit of possibility:

- Oh! ce que vous pouvez m'exaspérer! ÉTIENNE REY ET ALFRED SAVOIR,  
*Ce que Femme veut* . . . I, x.  
 C'est effrayant ce qu'il peut faire chaud ici. PIERRE WOLFF ET HENRI DU-  
 VERNIS, *Après l'amour*. I, ii.  
 Ce que j'ai pu être bête! IBID., I, v.  
 Vous n'avez pas idée de ce que les femmes peuvent être chipotières. IBID.,  
 I, v.  
 C'est bon! Tu n'as pas idée de ce que ça peut être bon. IBID., IV, v.  
 Ce qu'il a pu être gentil avec moi, d'une délicatesse! LUCIEN BESNARD, *l'Homme  
 qui n'est plus de ce monde*. II, v.  
 Ce que tu peux être bête! PAUL GÉRALDY ET ROBERT SPITZER, *Si je voulais* . . .  
 II, vii.  
 Oh! ce que tu peux être embêtante. EDMOND SÉE, *la Dépositaire*. III, i.  
 C'est effrayant ce que Chevroux peut te rendre raisonnable. HENRI DUVERNOIS  
 ET ROBERT DIEUDONNÉ, *La Guitare et le Jazz-band*. II, vii.  
 C'est extraordinaire ce qu'on peut s'embrasser sous le ministère Herriot!  
*L'Illustration*, 28 juin 1924. P. 622.  
 Ah! ce que son mari et sa fille peuvent l'agacer avec leurs tendresses! GER-  
 MAINE ACREMANT, *la Hutte d'acajou*.

Mérimée's Miss Lydia, who wrote to Orso, a hundred years ago,—“Vous n'avez pas d'idée comme cela m'a fait plaisir,” would be quick to pick up the jargon of the day (“elle a le don des langues”), and her letter would now have this:—“Vous n'avez pas idée de ce que vous avez pu me faire plaisir.” Have all those who use *Colomba* to teach “conversation” made this change?

“Qu'est-ce qui” and “qu'est-ce que” may also mean quantity. This is clear in the following examples, the first of which means “How much money have you?” and is perfectly “regular”; the second belongs to the popular language and may be considered as more or less equivalent to our “Some rain!”



Qu'est-ce que tu as d'argent, mon garçon? JOHAN BOJER, *le Dernier Viking*.  
Traduct. A.-G. la Chesnais. Chap. XVI.

Qu'est-ce qui tombe! HENRI DUVERNOIS ET ROBERT DIEUDONNÉ, *La Guitare  
et le Jazz-band*. IV. i.

A redundant "en" may be fully equivalent to an adverb of quantity. The following test may be made any time,—in France. Take a group of Frenchmen and say to them:—"En voilà de l'eau!" Then ask them to translate the phrase into "grammatical language." Some will understand:—"Quelle eau!" but many will think that you mean:—"Que d'eau!" If you say: "En voilà de l'argent!" the chances are that the great majority will take your "en" to mean quantity. Thus, in André Birabeau and Georges Dolley's recent play, *la Fleur d'oranger*, III, i,— "En voilà des idées!" might mean quantity; only after examining the text do we know that it means quality, ("Quelles drôles d'idées!") In the opening scene of the second act, however, a girl says:—"Il n'est que cinq heures. On peut *en* faire des choses d'ici le dîner. Allons! une idée, quelqu'un?" The girl, this time, clearly means quantity, and the element in her sentence that expresses quantity is "en." You may say that the meaning is shown in the intonation. Yes, and how do you know the proper intonation? The written "en" shows the intonation. This emotional "en" means quantity; it means more than could be expressed in "beaucoup" or "bien."

En avait-il de l'esprit, ce Bourbaki! PAUL VIALAR, *l'Age de raison*. I, ii.

Oui, tu en as, de la chance. JOHAN BOJER, *le Dernier Viking*. XXXI.

J'en ai vu, des marionnettes, des poupées et des pantins! BALZAC, *l'Interdiction*.  
Œuvres. T. IV, p. 329.

J'en ai eu de mauvais moments, j'en ai mangé du pain de misère. DAUDET,  
*Tartarin sur les Alpes*. IV.

This "en" has become so common, indeed, that, like "ce que," it is often not punctuated with an exclamation mark. Nor is it confined to the popular language. It should be taken very seriously, since a member of the French Academy thus addresses the river Loire:

Vous descendez en torrent, minant les roches, roulant leurs débris jusqu'à les réduire en sable gris, en sable jaune, en sable blanc. Quand vous avez reçu quelques rivières, moins belles que vous, plus fortes, qui ont perdu leur nom en vous donnant leurs eaux, vous faites un grand demi-cercle et vous pointez, tout droit, vers l'océan. Aux temps anciens, pour aller jusqu'à

lui, vous *en* avez défoncé, des collines, vous *en* avez emporté, des barrages de terre et de pierre! Il vous *en* a fallu de la place! RENÉ BAZIN, *l'Illustration*, 4 oct. 1924.

Adverbs ending in "ment" essentially express a way or manner, yet it is possible to quote twenty such adverbs followed by "de" and a noun, and expressing quantity. The list includes adverbs which are derived from adjectives implying quantity, adverbs with a more or less emotional content, and adverbs belonging in the expletive language.

1. Abondamment.—On m'assure qu'il y a sur cela abondamment de la précaution et de la sûreté. RETZ, *Correspondance diverse*. (Œuvres. Gr. Ecr. T. VIII, p. 376.
2. Autrement.—C'est évidemment son idéal qu'il retrouve . . . mais avec bien autrement de soleil, d'aisance et d'agrément. SAINTE-BEUVE, *Portraits littéraires*. T. I, p. 285.
3. Bougrement.—J'ai bougrement perdu de cheveux. FLAUBERT, *Correspondance*. 2<sup>e</sup> série. P. 3.
4. Diablement.—Un homme qui, par le temps qui court, donne aux églises des ostensoirs de six mille francs a diablement de talent. BALZAC, *les Employés*. Œuvres. T. XI, p. 207.
5. Également.—Je l'ai vue dans la faction, je l'ai vue dans le cabinet, et je lui ai trouvé partout également de la sincérité. RETZ, *Mémoires*. Œuvres, Gr. Écriv. T. II, p. 187.
6. Énormément.—Il faut énormément gagner d'argent. BALZAC, (Œuvres. T. XXIV (*Correspondance*), p. 307.
7. Étonnamment.—Cette fille a étonnamment d'esprit. BALZAC, *la Vieille Fille*. Œuvres. T. VI, p. 638.
8. Étrangement.—  
Je hais la démarche où mon neveu m'expose:  
Pour s'y résoudre, il faut, à cet original,  
Vouloir étrangement et de bien et de mal.  
PIRON, *la Métromanie*. III, v.
9. Furieusement.—J'ai furieusement de choses à te dire. PICARD, *les deux Philibert*. III, vi
10. Grandement.—Larius en tirera gramint du profit. GERMAINE ACREMANT, *la Hutte d'acajou*.
11. Immensément.—Peu d'argent, comparativement à ce qu'il m'en faut; immensément d'argent par rapport à la production. BALZAC, Œuvres. T. XXIV (*Correspondance*), p. 219.
12. Infiniment.—Elle avait de l'esprit infiniment. SCARRON, *le Roman comique*. P. 393.  
Vous me feriez infiniment de plaisir en m'adressant cette demande. CASIMIR DELAVIGNE, *le Conseiller rapporteur*. II, ix.  
(Gautier visite un chai à Xérès.) Il nous fallut goûter de tout cela, au moins

- les principales espèces, et il y a infiniment de principales espèces. TH. GAUTIER, *Voyage en Espagne*. P. 351.
- Une femme d'infiniment d'esprit et de bon sens. MÉRIMÉE, *Lettres à une autre Inconnue*. P. 103.
- Il y a infiniment de dispositifs qui relèvent de la menuiserie la plus remarquable. *L'Illustration*. 27 sept. 1924. P. 266 bis.
13. Joliment.—Dis donc . . . elle connaît joliment du monde. BAYARD ET BIÉVILLE, *Geneviève la blonde*. II, viii. (1839.)
- Le Kreisdirector et le Hauptmann vous font joliment de cérémonies. FRANÇOIS DE CUREL, *Terre inhumaine*. I, iii.
14. Médiocrement.—L'on peut dire avec vérité que les rentes de l'Hôtel de Ville de Paris sont particulièrement le patrimoine de tous ceux qui n'ont que médiocrement du bien. RETZ, *Mémoires*. Œuvres, Gr. Écriv. T. II, p. 548.
15. Passablement.—  
Encore que vous ayez passablement de bien,  
Un peu d'économie, au fond, ne gâte rien.  
PIRON, *Placet à Mgr. le Duc*.
16. Prodigieusement.—Il dépensait prodigieusement d'éloquence et de diplomatie. MÉRIMÉE, *les Sorcières espagnoles*.  
J'ai prodigieusement de révérence pour l'épicier. BALZAC, T. XXIII, p. 229.
17. Rudement.—Ce sont des pays où il y a rudement à faire. JEAN-JACQUES BERNARD, *L'Invitation au voyage*. I, i.
18. Singulièrement.—Il y a eu singulièrement de courage—de courage civil—chez M. Dupin. BALZAC, T. XXIII, p. 141.
19. Suffisamment.—J'espère que mon fiancé a suffisamment de largeur d'esprit. HENRI CLERC, *L'Épreuve du bonheur*. I, vi.
20. Tellement.—Cette question a tellement d'importance sur les destinées de notre industrie. *L'Illustration*. 6 oct. 1923, p. 295.

The patois "gramint" (12) is the old "gramment," now "grandement." It is followed by "de" and a definite article, and so is the first example of "joliment" (13), also spoken by a "paysan." Scarron's "infiniment" follows "esprit," and this word order explains the presence of the article. In the original manuscript of the *Mémoires du cardinal de Retz*, "médiocrement du bien" (14), word order and article, appears in the cardinal's own handwriting, but two other manuscripts and all old editions have changed the phrase to "médiocrement de bien," which proves that "médiocrement" has the status of an adverb of quantity. The cardinal's "abondamment" (1) and "également" (5) have the same status. There was a time when such adverbs could be treated as "bien" is treated today, whether they preceded or followed their nouns. Thus, in the first decade of the seventeenth century: "Ils ont

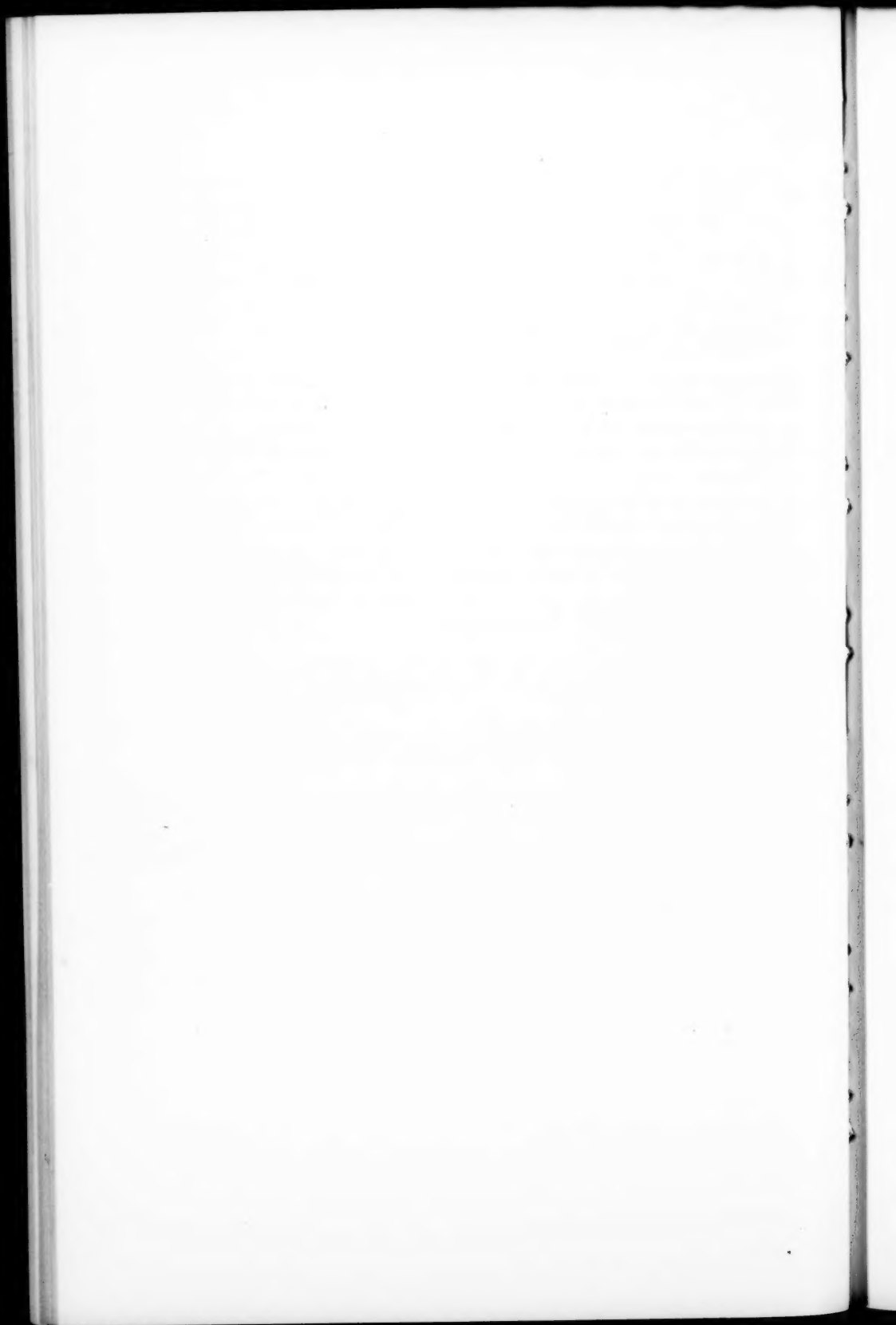
infiniment de la peine à la cacher." BÉROALDE DE VERVILLE, *le Moyen de parvenir*. Chap. X.) Later on, a distinction appeared, and the habit prevailed of using an article only when the noun preceded the adverb. This is the practice in the Scarron quotation (12), and in the following: "Vous avez infiniment d'esprit." (ABBÉ DE PURE, *la Précieuse ou le Mystère des ruelles*. Cité par Francis Bauman, *le Féminisme au temps de Molière*. P. 77.) "Une femme nommée Polyphile, qui avait de l'esprit et de la beauté passablement." (FURETIÈRE, *le Roman bourgeois*. Édit. Garnier, p. 160.) It is well known that Retz, in his exile, continued to speak the language of an earlier generation; his three examples quoted above, all three posterior in time to the Scarron, Abbé de Pure and Furetière quotations, are but another illustration of this fact. The list is probably not complete. It may be much longer, for changing an adverb in "ment" into an adverb of quantity, and effecting the corresponding readjustments in syntax, is often a very simple process. Piron, for instance, who wrote,—*"Passablement de bien"* (15) and *"étrangement de bien"* (8), could very well have followed the same syntax with *"terriblement"*:

Mais cet autre, avec qui je suis de connivence,  
A pris, depuis un mois, terriblement l'avance.

PIRON, *la Métromanie*. IV, i.

"Terriblement d'avance" would have been just as natural and logical, and the meaning would have been the same. Nor should we be surprised at this tendency of adverbs of manner to migrate into the field commonly reserved for adverbs of quantity. Adverbs, like all other words, are constantly slipping through the nets so nicely drawn around them by logical grammar. "Alors" is used as a word of inference; we say,—*"Le jour où je l'ai vu . . . D'ici à quelques mois,"* etc. Languages change as long as they live, and there is such a thing as *"la vie des mots."*

*University of Maine*





## THE TECHNIQUE OF THE READING LESSON IN MODERN LANGUAGES

*By SOPHIA HUBMAN PATTERSON*

**J**UST what are the specific objectives of a reading lesson? Are they the same for all stages of development and with all student groups? What differentiations, if any, are to be made between Alpha and Beta groups in the plan and conduct of the reading lesson? Shall we ever translate, never translate, or forever translate? Shall we insist upon direct treatment of the text? If so, shall we develop the text material by the question and answer method or by the topic method? Shall the process be socialized wholly or in part, or shall the work be directed and corrected entirely by the teacher? When shall we read, what shall we read, and how shall we read? These are a few of the questions which must be answered by the teacher before she can plan her reading lesson intelligently.

Since both the material selected and the method used are conditioned by the aim to be served, we need, first of all, to consider what this aim is in both its more remote and direct aspects. Comparatively few students in the secondary schools elect more than two years of modern language. The high school is, therefore, little concerned with content or with literary, cultural, or ethical values. Its chief concern is with the mechanics of language, with the acquisition of such language skills as will enable the student in his college courses to acquire with a fair degree of ease those broader values for which a modern language is primarily pursued.

In the secondary school, content concerns us only insofar as it helps us to achieve more readily and more effectively our main aim, the mastery of the language as a tool for acquiring and transmitting ideas. We are concerned chiefly with words, their peculiarities and habits; with sentences, their structure and mutations. We are concerned with the process of converting into language habits the thousand little tricks of a foreign tongue. We aim to acquire words, power, and skill, and every reading lesson should definitely carry these objectives forward.

In a very large measure the success of a reading lesson depends upon the preparation that precedes it. In any reading lesson worthy of the name, a bewildering number of difficulties present themselves. If a class is confronted with this task too soon, the casual student is reduced to guess-work and drawn into slovenly mental habits, and the conscientious student despairs of being able to bring order out of this seeming chaos.

Before attempting any reading, however simple, the student should possess a vocabulary of approximately five hundred words, and be familiar with the simple basic facts of grammar, both by study and experimentation. On the other hand, reading must not be postponed too long, as it offers the most forceful means of bringing the student to a realization that he is studying a living language. Three months suffice to ensure intelligent handling of an easy reading text, provided the instructor has exercised a wise economy in the presentation of her material. After a class has once been introduced to reading, both the vocabulary and the grammar drill should be largely, though by no means exclusively, based upon the text. The drill lessons should not interrupt the reading lesson; they should either precede or follow it—sometimes both.

If, let us say, the use of inseparable verbs occurs frequently in the reading lesson, and the student is not enlightened as to their habits and peculiarities, he is almost certain throughout the lesson to mistake the separated prefix for a preposition, and be constantly mystified and baffled by its seeming inconsistencies. If, however, the reading lesson has been preceded by a short development lesson and drill, the student obtains a certain pleasure in finding his newly acquired information verified by the reading lesson. He feels that the interesting application and added power of expression compensate for the monotony of the drill.

A reading unit cannot be measured by mere pages. It must have some slight relation to subject matter. Two and a half to three pages is a unit quite commonly found. Let us see just what difficulties such a unit presents to a beginner. If the student has a vocabulary of approximately five hundred words, a simple story like those found in "*Märchen und Erzählungen*" presents a vocabulary difficulty of about thirty-five words. That is as it should be. If, however, we try to read a text like "*Alle Fünf*," the student is

confronted with that number of new words on every page. The vocabulary burden, about eighty words, would, in itself, make the reading lesson a disheartening task. Add to this burden, difficulties in grammar and sentence structure, and the direct method breaks down.

Therefore, in order that a normal unit may be retained, it is necessary that these difficulties be minimized by preparatory drills. This done, the lesson may go forward.

The procedure adopted for the lesson depends on the ability of the student group, upon whether the group is composed of students of exceptional ability, less than average ability, or widely varying abilities, the object being to advance each group to the extent of its respective abilities.

Let us first consider a reading lesson for a group of average or less than average ability, just learning to read. At this stage, mere recognition of the print, proper pronunciation of the words, and getting the sentence rhythm are difficulties to be reckoned with. Usually two readings of a passage are needed. This is followed by translation to make sure that every student understands the text rightly. Then, in the foreign tongue, the teacher asks questions which the students answer in the foreign tongue. They should be encouraged to express the same thought in as many different ways as they can, for this practice not only adds interest but frees the student from a too literal imitation of the text. One student may then be called upon to summarize all that various students have contributed to this particular topic.

The story, when completed in the manner described, may then be reviewed in a socialized recitation. The story is now told by the students in connected narrative, the class checking all errors made by the tellers. Finally, the story may become the basis of a composition lesson, and for a speed-efficiency test, the scores of which furnish a sound basis for grading, provided the teacher accepts only actual composition by the student, not mere memorized work. The student should feel that he has mastered this material, can understand it without translation, and reproduce it readily in the foreign tongue in his own manner.

We find the immediate objectives of this lesson, then, are as follows:

1. Correct pronunciation and inflection.
2. Ability to get the thought from the printed page.
3. An increase in vocabulary.
4. Increased power of expression.
5. Turning power into skill by increasing speed and accuracy.

Throughout the first year the objectives of the reading lesson remain practically the same, though the procedure may vary with the ability of the class. A class of high language ability need not translate. Specific questions very soon give way to résumé or topic questions. Either the socialized review or the written summary may be omitted. Brief compositions may occasionally be written on kindred subjects requiring about the same vocabulary but permitting greater originality of treatment. More stress should be placed on doing the work quickly and well.

In advanced classes the vocabulary is collected in class during the period of sight reading, on pads kept in readiness by the students. Not all new words can be chosen, only such as in the opinion of the teacher will be of the greatest service to the student. Whenever fifty words have been collected, a word lesson is assigned, the test being given the following day from dictation and corrected in class. Grammar drills are assigned from time to time from the grammar text, so that the material may be unified and systematically arranged with a view to a definite objective.

As students grow in power, the lesson assigned for home study needs no longer be read in class. Instead, the students give a résumé of the material read, discuss whatever may be of particular interest in the chapter, aside from immediate content, and proceed to read part or all of the next chapter by sight. We aim to get a wide reading contact within the bounds of possible supervision. Books assigned for supplementary reading do not afford a common basis for discussion and criticism and hence receive from the class only a passive interest. Besides, book reports in the foreign tongue given orally, consume too much valuable class time compared with the return. The exercise in sight reading may profitably be turned into an auditory exercise. One student reads aloud while the rest listen with closed book and review what has been read. The chapter résumé should sometimes be done in writing so that the teacher may have a written record of each student's ability, and a basis for diagnosis of the needs of the class.

In a class of widely differing abilities, the procedure should at first be modeled on that for average students. Later, when the stronger students begin to assert themselves, these may be put in charge of very small groups of students of lesser ability and the amount of practice for each student increased accordingly. If added drill is needed by the weak students, and this drill is not of a differentiated type, the weak students may be segregated for this drill and the stronger students given more interesting work to do. Furthermore, the strong students should be held to higher ideals of speed and accuracy.

Correcting errors is a matter of great importance, and one in which teachers are given to wide difference in practice. Some teachers correct all errors, some every other error, and some do it only occasionally. There seems to be a feeling that speech is valuable as such, whether right or wrong. Indeed, some prominent educators advocate a certain looseness in this matter. It might be desirable to disregard errors if the student were surrounded by the foreign language all day, as when one resides in foreign lands; but, obviously, when he is surrounded by students as faulty as he, and the period of exposure is so brief, it is a pernicious practice not to insist that everything spoken be either correct or corrected.

Accuracy of speech must precede glibness. The first steps are necessarily slow, but, if carefully guided, the student is soon able to check himself unless he is excited or off guard. It is more difficult to replace wrong habits by right ones than to form new habits. The errors made in class should not be corrected by the teacher but by the student, not by telling the correct forms but by questions that will lead the student in error to make the correction himself. Only if the question put by the student is not likely to clear up the difficulty should the teacher make suggestions. Holding the class responsible for finding and correcting all errors is an effective antidote for inattention.

Whenever the **direct** method breaks down from lack of proper attention to preparation, the teacher is persuaded to resort to translation, and so substitutes the English tongue for the foreign language in the classroom. She should, obviously, change the text, increase the students power to cope with it, or reduce the assignment. Translation may, however, be desirable for a short consecutive period in order to teach the student to read more closely

or to get a new slant on the reading problem. However, getting the thought without translation, and reproducing it with more or less freedom in the foreign tongue is the ideal to be striven for.

The material read should be such as to interest the average American high school student. It should not be too childish, too remote, or too involved. It should have a dramatic story interest. Fairytales do not make a wide appeal. Most high school students regard them as rather silly. A German story like Heyse's "*La Arrabbiata*" is undesirable because the atmosphere and setting is Italian rather than German. "*Pole Poppenspüler*" is undesirable because it contains dialect and because it is "*Eine Rahmenerzählung*." A story within a story or setting within a setting is confusing. The material should be very direct and simple in approach. Involved philosophical digression is to be avoided. Drama has too much idiom to be desirable for a beginner. Idiom should come gradually—it cannot be forced—and since it is above grammatical laws, it cannot be explained. The teacher must be very careful not to load the beginner with unnecessary and burdensome exceptions. He very soon gets the idea that language is all exceptions anyway, and that it is useless to learn rules. Idiom may be stressed in the third year, or left to the wider contacts of later college reading. I do not mean that the teacher should ignore such idioms as present themselves in the text, but should avoid too highly idiomatic material, such as a humorous playlet is likely to be.

The material should, furthermore, be so chosen that it will give the student some notion and flavor of the life of the people. It should not all be idealistic, nor all humorous, nor all dolorous. It should be as nearly representative as possible. Some simple poetry should be read in the second year; but, on the whole, a short story with a live dramatic plot is the most serviceable for the first years. One class, with one and a half year of German, is now reading "*Brigita*"; another is reading "*Frau Sorge*." The first class reads from two and a half to three pages a day, while the second reads from eight to ten pages a day, with several more done in class at sight. The first is a class with very wide variation of abilities; the second is one with uniformly high language ability.

The outstanding differences in treatment of students of high and low abilities in the language fields are about as follows:

*Alpha Group*

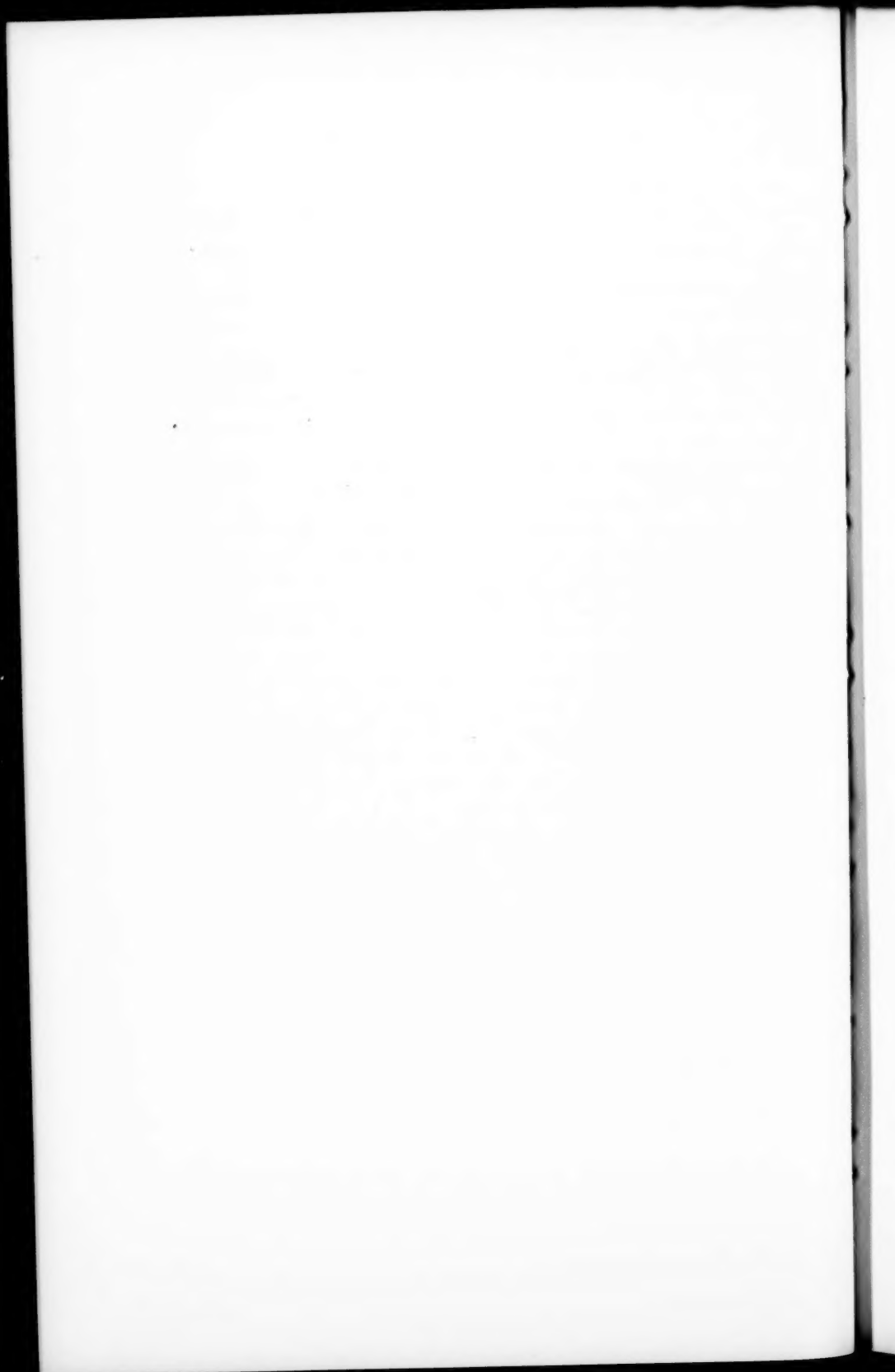
1. Do not stress reading in class if advanced.
2. Dispense with translation.
3. Make the recitations topical.
4. Arrange vocabularies the first year. Later select while reading.
5. Give drills between stories or at occasional chapter intervals.
6. Some supplementary reading. Much sight reading.
7. Aim at power of expression. More varied material. Give attention to **content**, ethics, facts, etc.

*Beta Group*

1. Do not omit reading in class.
2. Use translation at the beginning and later for difficult passages.
3. Work gradually to the topical recitation through the question and answer process.
4. Arrange for a year and a half. More vocabulary drill and motivation.
5. Drills must be shorter and more frequent, more directly based on reading.
6. No supplementary reading. Some sight reading.
7. Aim at language skills. Simple material. Ability to read and understand.

*University of Minnesota High School*





## THE MOOD WITH *ANTES (DE) QUE*

By R. K. SPAULDING

**I**N WILKINS' *Compendio de gramática española* (New York, Holt, n.d.) on page 55 under (d) the last sentence in *a.I* reads: "However, if the time is past or definite the indicative is required: *yo fui antes que él vino*, I went before he came." The author is discussing the use of the subjunctive after certain conjunctions of time.

In the recently published *Beginners' Spanish Grammar* of Shapiro (Chapel Hill, University of North Carolina Press, n.d.) on page 120 we find *antes (de) que* included in a list of "common conjunctions used with the indicative." On page 130 we read that "the subjunctive is used in adverbial clauses when they are indefinite in sense. (Cf. the English 'He wanted to finish it before they arrived.' The time of arriving is still uncertain. 'I finished it just before they arrived.' The time they arrived is a known fact; hence, the indicative is used here.)"

Here we have expressed outright a principle which is more or less tacitly assumed in many Spanish grammars.

The following are familiar and typical statements:

When the time is definite after these conjunctions the indicative is used. (Coester, *A Spanish Grammar*, §109, 3, a.)

[The temporal conjunctions] are followed by the indicative when referring to past or present time. (Ramsey, *Textbook*, §1001.)

Estos mismos adverbios (the list includes *antes que*) se combinan con el indicativo cuando no hay motivo para emplear el subjuntivo. (Hanssen, *Gramática histórica*, §587.)

The statements of these grammarians are worthy of respect. But are the preceding rules true? Is it true that *antes (de) que* may be classified with the other temporal conjunctions with regard to the mood of its verb? If so, where is the documentary justification?

It is negative evidence to say that in our experience with Spanish texts of the nineteenth and twentieth centuries, for we are concerned with only the modern usage, we do not recall having seen *antes (de) que* introducing an indicative. Let us call in a few authorities:

In the *Gramática* of the Real Academia Española, 1924 edition, in §412c we find: "Refiriéndose *que* a los antecedentes *antes* o *primero*, denota que el hecho expresado en la oración principal es anterior al indicado en la subordinada. Ésta lleva el verbo en subjuntivo."

In Bourciez's *Éléments de linguistique romane*, second edition, 1923, in §393a: "Avec *antes* que l'espagnol emploie également le verbe au subjonctif, mais s'il s'agit d'un temps passé il a le choix entre la forme en *-se* ou celle en *-ra*."

In Cuervo's *Diccionario de construcción y régimen*, I, page 487, in the first column is listed *antes de que* "con una proposición subjuntiva," in the second column is mentioned only the subjunctive with *antes que*. This is not particularly definite, but the fact remains that Cuervo does not document *antes (de) que* with an indicative.<sup>1</sup>

In S. Gräfenberg's well-known and trustworthy *Praktisches Lehrbuch der spanischen Sprache*, zehnte Auflage, 1923, we learn on page 189: "Der Konjunktiv in Nebensätze steht immer nach" a list of conjunctions in which is included *antes que*.<sup>2</sup>

A comparison of the Spanish construction with that of French and Italian is not without value:

For French, Holbrook says: "*avant que*, 'before,' is invariably followed by a subjunctive." (*Living French*, §233.)

For Italian, Fornaciari declares in his *Sintassi italiana dell'uso moderno* (Firenze, Sansoni, 1897), page 40, §9: "*Prima che, avanti che, ecc.* vogliono sempre il congiuntivo."

These are admitted facts. It seems likely that the mood required would be the same in Spanish, since the use of the subjunctive in this case appears to be a matter of psychology rather than of convention.

The rule for the subjunctive in adverbial clauses is more

<sup>1</sup> We repeat that we are not concerned with Old Spanish or Old French, in both of which cases of *antes que*, *avant que*, or their synonyms may be found with an indicative. See Cuervo, *op. cit.*, page 490, second column, near bottom; Brunot, *Histoire de la langue française*, I, page 253, J. Haas, *Französische Syntax* (Halle, Niemeyer, 1916), §461d.

<sup>2</sup> In Whitman and Aguilera's *Course in Spanish Composition* (New York, Longmans, Green, n. d.) on page 48 we read among the "ejercicios prácticos": "In the case of *antes que* the subjunctive is used, even if the verb of the dependent clause refers to past time."

correctly stated by Crawford (*First Book in Spanish*, §229a): "After Conjunctions of Time when the verb of the dependent clause refers to the future." By the very meaning of 'before,' the action of the verb introduced by it will always be 'future,' that is, subsequent to, that of the independent verb. However, it seems misleading merely to list *antes (de) que* with other temporal conjunctions without some additional note of explanation.

We are concerned mostly with cases in which the verb introduced by *antes (de) que* is in a past tense. The following examples will serve to call attention to certain details.

When the action of the dependent verb is presented as merely conceived, the subjunctive is expected. Here the idea of futurity with respect to the time of the main verb prevails:

¡Qué miedo he pasado de morirme antes que tú volvieres de ese París! PARDO BAZÁN, *El Tesoro de Gastón*, III.

Escribió encima la palabra *Depósito* por si moríamos antes que V. E. las reclamase. FERNÁN CABALLERO, *Un servilón y un liberalito*, VIII.

Antes de que la borrasca, que presentfa, se desatase, trató de marchar a la cama, pretextando cansancio. PALACIO VALDÉS, *José*, IV. (Before the storm should break.)

Le empujó hacia la puerta y le echó a la calle antes de que volviese su hija. VALERA, *Juanita la larga*, XVII end. (Before her daughter should return.)

In the following cases one is tempted to give the subjunctive verb a potential value:

Antes de que contestara el interpelado, la sombra había dejado el camino y echado a correr a campo traviesa. ALCARCÓN, *El sombrero de tres picos*, XVI. (Before he could answer.)

Antes que don Salvador y su nieto se dieran cuenta de lo que sucedía, Cachucha el cuadrillero y veinte o treinta personas más invadieron el jardín. PÉREZ ESCRICH, *Fortuna*, III.

Aun antes de que la señora alargase el perro chico, el cobrador volvió la espalda. PARDO BAZÁN, *En el tranvía*. (Before she could, before she had time to.)

Antes que él pensara en preguntarle por la causa de ello, le dijo el marinero, etc. PEREDA, *Sotileza*, IX.

Antes que yo tuviera tiempo de reírme o enfadarme, dos dedos afilados asieron cada una de mis orejas. PARDO BAZÁN, *Pascual López*, IV.

El fraile llegó al cabo; pero, antes de que abriese los labios, columbró D. Fadrique que era portador de malas nuevas. VALERA, *El Comendador Mendoza*, XXIII.

This is not to imply that *poder* may not be used.

Mas antes de que pudiera resolverme sonó la trompeta. PALACIO VALDÉS, *La alegría del Capitán Ribot*, III.

Antes que yo pudiera acudir en su auxilio cayó cuan largo era sobre el pavimento. *ibid.*, XVI.

It is possibly this tendency to consider the action as in a potential state that underlies, in all cases, the use of the subjunctive with *antes (de) que*.

In the examples which follow, the action of the subjunctive verb is quite "definite." It would be straining the interpretation to consider it as merely conceived.

—Este hombre había comido y bebido bien antes de que lo retratasen—dijo César. PÍO BAROJA, *César o nada*, Part I, XVI.

Usted cree que debe seguir así, como estaba antes de que yo fuera diputado por el distrito. *ibid.*, Part II, XVIII.

¡Cuántas veces no se repetiría en España esta irritante preferencia, antes que Calderón versificase el cuento del tamborilero! R. MENÉNDEZ PIDAL, *Poesía juglaresca*, p. 105.

Antes de que cumpliese dos años el primogénito de los Roldanes, logró Calvete enseñarle a pronunciar cierto vocablo. VALERA, *Juanita la larga*, II.

De mal humor se volvió a su casa antes de que nadie se fuese. *ibid.*, XXIX.

Don Paco se levantó del lecho y se visitó antes de que llegase la [hora] del alba. *ibid.*

Antes que esto sucediera, ocurrieron mil lances. PÉREZ GALDOS, *La batalla de Bailén*, in *España y la América Española*, Winston, p. 123, foot.

Se celebraron las bodas antes que mediara diciembre. PEREDA, *El sabor de la tierruca*, XXX.

—Pues eso es lo que yo traigo aquí; el libro talonario de mi huerta, o sea los cabos a que estaban unidas estas calabazas antes de que me las robasen. ALARCÓN, *El libro talonario*.

Antes de que vinieras, vi dos o tres veces a la señorita María. ISAACS, *María*, XXIV (of Ginn edition)

Antes de que los intereses de la casa sufrieran este desfallo, indiqué a usted que me sería muy satisfactorio en adelante ayudarle en sus trabajos. *ibid.*, XXIX.

Así me lo anuncia en una carta que recibí ayer suya, dos o tres horas antes que Bruno me entregara la de su padre de usted. GOROSTIZA, *Contigo pan y cebolla*, II, 6.

Desde antes que él viniese, ya me anunciaba mi corazón alguna desgracia. MARTÍNEZ DE LA ROSA, *La conjuración de Venecia*, III, 2.<sup>3</sup>

If only for completeness this example may be given:

Primero le asparían que confesase este tráfico. PARDO BAZÁN, *La Quimera*, p. 394 of the *Obras Completas* edition. Cf. Decía que antes se dejaría matar

<sup>3</sup> It is not without significance that Hills and Ford should have found it advisable to add a subjunctive form (viera) after the sentence: He sold it before Mary saw it. *First Spanish Course*, p. 150.

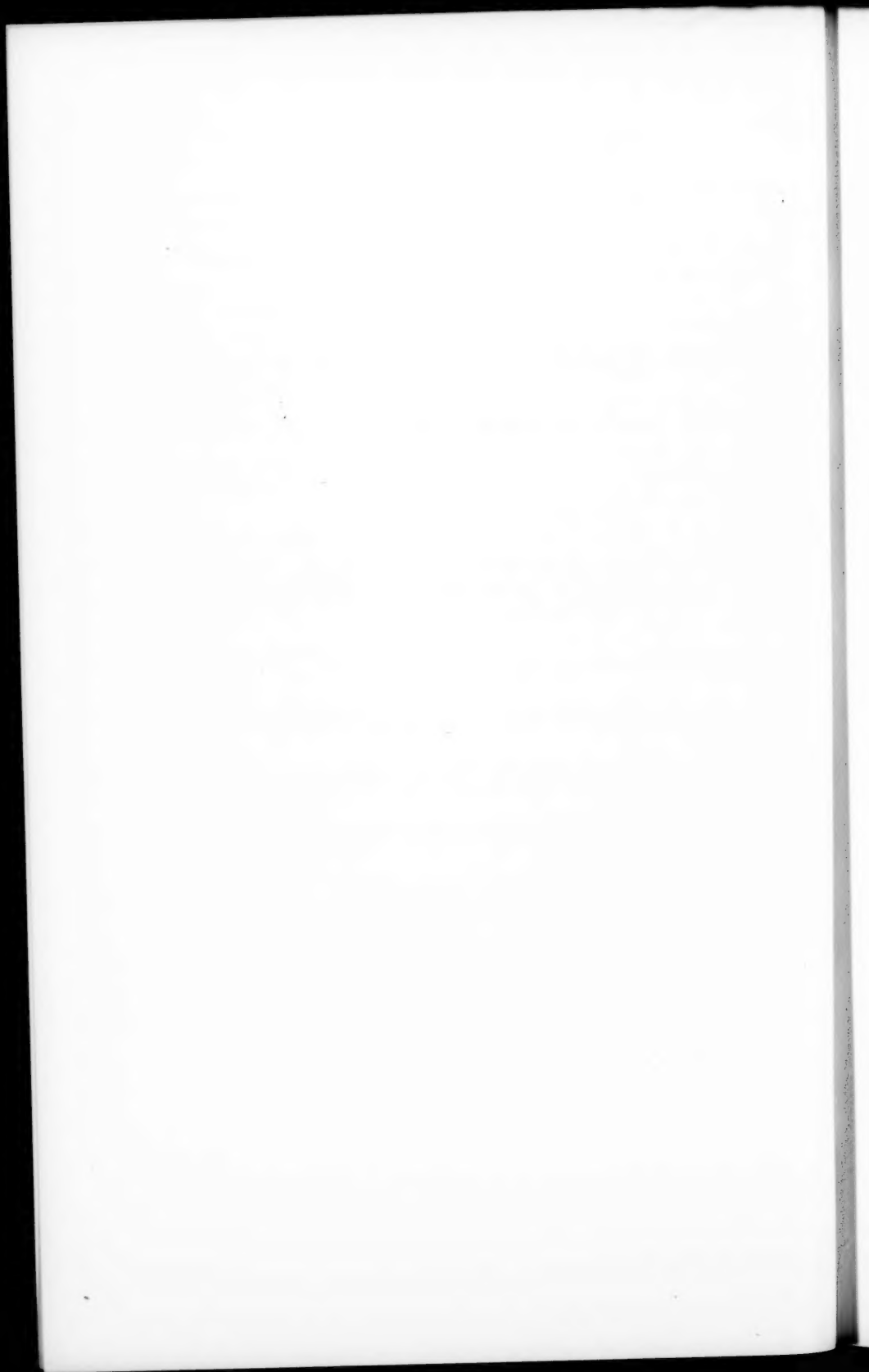
que tal permitiese. QUEVEDO, *El Buscón*, p. 33 of the *Clásicos Castellanos* edition.

It will be recalled that in Latin the components of *antequam* and *priusquam* could be similarly separated.

The writer believes that in writers of standard Spanish<sup>4</sup> of the nineteenth and twentieth centuries, if not earlier, the verb introduced by *antes (de) que* is always in the subjunctive. He does not pretend to have proved the point, but continued watchfulness has brought forth no examples with the indicative. The publication of such would be appreciated. One's feeling for a point of syntax is not always enough to determine the matter. Documentation is necessary.

*University of Michigan*

<sup>4</sup>An obvious colloquialism is: *Primero que una las aprende*. FRONTAURA, *Las Tiendas*, Holt edition, p. 53. It is to be remarked that this is a general statement.





## THE TREND OF LITERATURE IN GERMANY SINCE THE WAR<sup>1</sup>

By EDWIN H. ZEYDEL

THE subject on which I am to speak, for the purpose of opening a general discussion, is not extensive from the chronological point of view. It covers only six brief years—from 1918 to the present day. But the theme presents the difficulties inherent in any survey of contemporaneous happenings. We lack the necessary detachment, the proper distance and perspective from which to gain an objective view. We are ourselves too manifestly floundering in the currents and counter-currents of the life about us to enable us, perhaps, to tell just what those currents mean and whither they are carrying us.

With these premises, let me attempt to offer some impressions of German literature since the war.

The Great War, unlike the War of Liberation against the oppressor Napoleon, did not occasion any great, spontaneous literary outburst—an interesting sociological phenomenon, it seems to us. While literature did not stop dead in its tracks, to be sure, it was hampered, cramped and confined during the war years. No doubt the overwhelming dreadfulness of those years was too much for the Muses. Yet no sooner had the roar of the cannons ceased than creative writing in Germany again came into its own with a vim. However, and this is an important fact, the main thread of literature was not resumed at the point where it had been broken off in 1914. How could it? Had not those five terrible years wrought gigantic changes in men's minds as well as in external things? And a literature which is a living organism, a part of a nation's very existence (as German literature is) cannot but reflect a revolutionized mode of thinking. So it was in Germany. When the histories of literature of a hundred years hence are written, we venture to predict that a new chapter will begin with the close of the War.

What are the characteristics of the very earliest post-bellum

<sup>1</sup> Read before the Modern Language Section of the Indiana State Teachers' Association at Indianapolis in October, 1924.

literature in Germany? It is, in a word, a literature of restlessness, nervousness and despair, manifested chiefly in the surprising but evanescent movement known as Expressionism, or Activism, or *Ausdruckskunst*. In order to understand it, we shall have to cast aside for a moment most of our accepted ideas of literary forms and procedures. Expressionism is an extremely subjective, meta-physical movement. It spurns all concrete, tangible images and aims to give merely the inward impression created on the mind of the writer by external events, the reaction of his soul, as it were. Let the subject take possession of your soul, and then portray merely the reaction, is the recipe of the Expressionist. Unlike *realism*, which depicts absolute, objective facts, and unlike *impressionism* which portrays life as reflected by the author's moods, by the whims of his fancy, but always with a certain dominant objectivity, Expressionism casts aside objective reality in order to describe truth as discerned by the eye of the spirit. The Expressionist says: What appears to be external reality is not genuine; and we must not be content with what *seems* true; we must seek the real truth, and this real truth can only be found *within* ourselves and partakes of the eternal.

To trace the genesis of Expressionism would take us too far afield. Suffice it to say that it took its cue from a movement in painting and, from modest beginnings just before the outbreak of the war, was enthusiastically taken up during the struggle and after its close by a number of young hotspurs—Kasimir Edschmid (in private life Eduard Schmidt), Fritz von Unruh, Ernst Toller, Walter Hasenclever, Georg Kaiser, Carl Sternheim and others, all of whom had had their fill of war. For a while the movement enjoyed a measure of success, especially among the new intellectual proletariat. In the drama particularly did it find favor. Good examples are Unruh's *Ein Geschlecht* and *Platz*, grim protests against war; Georg Kaiser's *Von Morgens bis Mitternachts* and *Gas*, pictures of the war-torn social fabric of Germany; Hasenclever's *Der Sohn* and *Menschen*; and Toller's *Masse-Mensch*, *Die Maschinenstürmer*, and *Hinkemann*, all of them solemn avowals of revolutionism. In reading these plays we find a nervous, lapidary, telegraphic style, which often reminds us more of the moving-picture than of the stage.

But the lyric found its expressionist cultivators, too. We call

attention only to a few lyrists like Gottfried Benn, Theodor Däubler, and especially Franz Werfel in his earlier works. Their lyrics are bold both as to form and content. Serene clarity and art for art's sake are notably lacking.

Finally the expressionist short story and novel deserve mention, especially as they have been developed by the brilliant young Kasimir Edschmid, who may be called the intellectual protagonist of the school. His collection of *Novellen* bearing the far-fetched title *Die sechs Mündungen* and his novel *Die achatenen Kugeln* are perhaps his best in those fields. As an essayist and theorist of Expressionism, too, he has become noted, particularly through his *Bücherdekameron*, a fetching, original discussion of the status of literature in Europe today. Some of the theories that Edschmid expounds here as the tenets of his group are of great interest. Thus, for example, he rejects the German classical school and tradition of Goethe and Schiller as too much steeped in foreign classicism and hence un-German. Demoniac boldness, titanic striving, crass formlessness, as exemplified by such restless spirits as Grabbe and Wedekind, are much more genuinely German, he thinks.

Furthermore, as a writer of fantastic novels, showing an interest in the byways of an over-refined psychology, in things occult and esoteric, Gustav Meyrinck, the author of *Der Golem* and *Das grüne Gesicht*, is also worthy of note.

However, we should be giving but a one-sided account of post-war literature in Germany if we were to restrict ourselves to Expressionism alone. For, in the first place, the lines of Expressionism have for over a year been loosening, and one may fairly say that it is yielding to a more reasonable, more objective, less doctrinaire style of writing, even among its leaders. Its philosophy of despair is giving way to one of tempered but virile resignation. Then, in the second place, there are other great independent forces at work. Gerhart Hauptmann, whose sixtieth birthday anniversary was celebrated in 1922 with great éclat throughout Germany, is still at work. He shows in such dramas as *Der weisse Heiland* and *Indiphodi* and in his most recent novel *Die Insel der grossen Mutter*, all revealing an interest in exotic themes, as well as in the brilliant novel *Der Ketzer von Soana* and in the less successful novel *Phantom* (written before the war), that he is still

the artist and the student of human character. Hermann Sudermann, rapidly approaching his seventieth birthday, has with characteristic versatility tried to adapt himself to the new conditions but apparently prefers the reminiscent vein, as is shown by his *Bilderbuch meiner Jugend*. Jakob Wassermann, a disciple of Dostoyefsky and a novelist of international repute, shows great strength and independence in his later novels. Perhaps his most interesting work has been done in *Christian Wahnschaffe*, a grandiose attempt to present in novel-form a picture of our times. Thomas Mann and his expressionist brother Heinrich have a strong following among readers of ultra-modern novels and short stories. The latter has become guilty of literary opportunism. Schnitzler in Austria is perhaps too old and too much wrapt up in his medical profession to grasp fully the significance of the changed life about him, while Hofmannsthal, his countryman, always an esthete, simply continues his literary aloofness. The same may be said of the Rhineland lyric poet, Stefan George.

If it were asked who among the younger generation may be rated as the most promising writer, we should be inclined to say Franz Werfel. Beginning as a lyric poet in the expressionist style, he has developed into an independent dramatist of great poetic merit and significance. He deals with essentially human themes. His poetic drama *Spiegelmensch*, full of symbolism and philosophy, represents the real, the pure, the unsullied man, in contrast to the mirrored apparition. His still more recent *Bocksgesang* is just as rich in deep symbolism and thought.

We might speak also of other significant works, such as Eduard Stucken's novel *Die weissen Götter*, picturing the decline of the Aztec race in Mexico, or Hermann Hesse's mystical novel *Demian*, or Walter von Molo's *Schillerroman*. We might mention new currents in popular philosophy, exemplified by such a book as Oswald Spengler's monumental *Der Untergang des Abendlandes*, which, by a theory of inevitable historical epochs, predicts the impending fall of western civilization and looks to the East, to a renascent Russia, for new hope. With Spengler's book it is interesting to compare a work written before the war, the *Reisetagebuch eines Philosophen* of the genial Count Eduard Kaiserling, who looks to the West, to American democracy, as the harbinger of world reconstruction.

It is perhaps natural that a goodly amount of German literature since the Revolution should concern itself with exposés of pre-war conditions and evils that could not safely be exposed under the imperial régime. A study of this point in its political and social bearings would be well worth while.

We may now summarize our brief survey. Post-war literature in Germany began in the slough of despond. It was bitter, radical, cynical, but only temporarily so. Extreme forms have already given way to more moderate ones. A rapid readjustment to new conditions has taken place—a literary reconstruction, so to speak. Old ballast has been jettisoned. Writers are more active than ever. New art-forms are being sought diligently. There is a tendency to turn away from grim realities to the realm of speculation and imagination. Above all, individualism is still the hallmark and glory of the new German literature, as it was of the old.<sup>2</sup>

<sup>2</sup> Bibliographical note.

For those who read German the following books are to be recommended:

1. K. Martens, *Die deutsche Literatur unserer Zeit in Charakteristiken und Proben*, München, 1921.
2. K. Pinthus, *Menschheitsdämmerung. Symphonie jüngster Dichtung*, Berlin, 1922.
3. M. Schneider, *Einführung in die neueste deutsche Dichtung*, Stuttgart, 1921.
4. F. von der Leyen, *Deutsche Dichtung in neuer Zeit*, Jena, 1922.
5. M. Freyhan, *Das Drama der Gegenwart*, Berlin, 1922.
6. K. Lehmann, *Junge deutsche Dramatiker*, Leipzig, 1923.
7. P. Witkop, *Deutsche Dichtung der Gegenwart*, Leipzig, 1924.

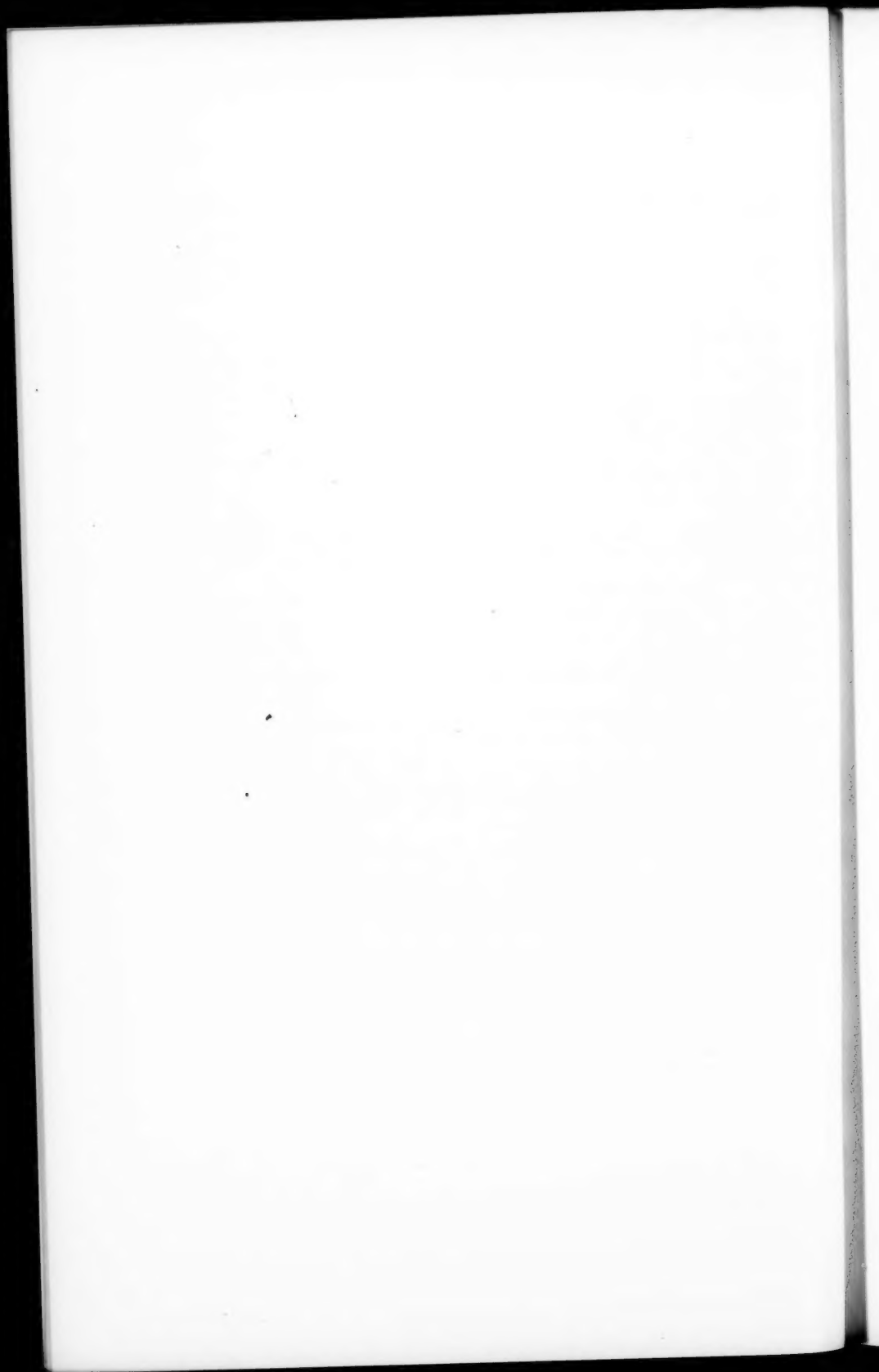
For those who do not read German:

1. H. G. Scheffauer, *New Vision in the German Arts*, New York, 1924.
2. B. Deutsch and A. Yarmolinsky, *Contemporary German Poetry*, New York, 1923 (a volume of metrical renderings of recent German lyrics).

Of the works mentioned in the article, the following have been translated into English.

- Kaiser, *From Morn to Midnight*, New York, 1922. (Brentano).  
 Kaiser, *Gas*, New York, 1924. (Small).  
 Toller, *The Machine Wreckers*, New York, 1923. (Knopf).  
 Toller, *Man and the Masses*, New York, 1924. (Doubleday).  
 Hauptmann, *Indiphodi* and *The White Saviour*, New York, 1924. (Huebsch).  
 Hauptmann, *The Heretic of Soana*, New York, 1923. (Huebsch).  
 Hauptmann, *Phantom*, New York, 1922. (Huebsch).  
 Sudermann, *The Book of my Youth*, New York, 1923. (Harper).  
 Wassermann, *The World's Illusion*, New York, 1920. (Harcourt).  
 Keyserling, *The Travel Diary of a Philosopher*, New York, 1925. (Harcourt).  
 A translation of a part of Spengler's *Untergang des Abendlandes* is about to appear. (Knopf).

Indiana University



## LITERATURE AND TRANSLATION IN MODERN LANGUAGE COURSES

By EMILIO GOGGIO

THE study of a foreign language, as everyone will readily admit, is not necessarily an end in itself, but rather a stepping stone to something more important and far beyond. It is the best means of approach to an appreciative knowledge of the culture and civilization of the country whose language we are studying.

The utilitarian aspect of a language has been considerably emphasized only in recent years. The pioneer language teachers of America never gave it a thought. They concerned themselves solely with its cultural value towards the realization of which they directed all their time and effort.

"To trace the progress of the human mind through the progressive development of language," said Professor Longfellow, "to learn how other nations thought, and felt, and spake, to enrich the understanding by opening upon it new sources of knowledge and by speaking many tongues to become a citizen of the world, these are the objects worthy the exertion their attainment demands at our hands."<sup>1</sup>

It is obvious that in order to be able to understand the literature of a country one must first be well acquainted with the language in which it is written. This acquaintance should be obtained not only by a thorough study of the grammar, by the reading and translation of simple texts, as is generally done, but also by conversational practice which is indeed of prime importance. As George Ticknor clearly pointed out in a lecture on the best methods of teaching the living languages, "the classic authors cannot be understood without some knowledge of the popular feeling and colloquial idiom with which their minds have been nourished, and of which their works are full; for the characteristic peculiarities and essential beauty and power of their gifted minds are concealed in those idiomatic phrases, those unobtrusive particles, those racy combinations, which as they were first produced by the prompt eloquence and passions of immediate inter-

<sup>1</sup> Inaugural address, delivered at Bowdoin College, 1831.



course, can be comprehended and felt only by those who seek them in the sources from which they flow, so that, other things being equal, he will always be found best able to read and enjoy the great writers in a foreign language, who, in studying it,—whether his progress has been little or much,—has never ceased to remember that it is a living and a spoken tongue.”<sup>2</sup>

As for translation, it has no doubt its good points. It enables the student to get at the exact meaning of the words or phrases he is translating; it teaches him to be accurate in his diction and careful in his expression, and gives him thereby a better mastery of his own mother tongue. If considered from a different standpoint, however, translation has also its disadvantages, the greatest of these being, perhaps, that of forcing the student to concentrate on the English, rather than on the foreign language, for in translating, his attention is fixed not so much on the text that he is reading, as on the English words which he endeavours to recall in order to translate it.

Obviously he who has a good command of English is able to translate better than one who has not. But do the superior merits of his translation actually prove that he has a greater knowledge of the foreign language? Is not his translation more of a test in English than anything else? And is it not a fact that oftentimes a student succeeds in translating a passage satisfactorily, not because he understands the meaning of every word in it, but simply because he knows the connection of the ideas therein expressed.

Under the circumstances, therefore, is it absolutely fair to judge his proficiency in the language which he is studying merely by his English version of the passage in question?

On more than one occasion I have had students tell me that they understood perfectly well the text which they were reading, but could not find the exact English equivalents for the Italian or Spanish words. Upon hearing this, I could not help but feel that perhaps too much emphasis is laid on the importance of translation in our advanced courses. In literature we are no longer dealing with mere words, but with ideas. This being the case, when the student can satisfy the teacher that he has entered into the spirit of the author and appreciated the significance of his thoughts, is

<sup>2</sup> Boston, 1832.

that not all that is wanted? And cannot this be done without resorting constantly to translation? I believe it can be.

While translation may be to a large extent necessary in the elementary courses, in the literature courses it is no longer of vital importance. It should be an accessory and not an essential. The translation should continue to be a significant part of the student's home work, and a fourth or even a third year student, with the aid of good dictionary and especially when using an American edition of a text provided with full notes and vocabulary, should have but little trouble in preparing it. It is purely a piece of mechanical work, though something which the student must necessarily do, in order to prepare himself for the discussion and criticism of the text, which should form the major part of his class work.

How much or how little time should be devoted to translation in a literary course is difficult to say. A great deal depends on the nature of the texts used.

The degree of the student's familiarity with the foreign language should also be taken into consideration. For example, translation in a French course could at present be eliminated much sooner than in an Italian course, because the student in the former, as a rule, has had the advantage of two or more years of high school work in that same subject, while the latter has not. If the foreign language is begun in the University, the serious study of its literature should be undertaken only in the Junior and Senior years, that is, at a time when the student shall have had the proper preparation for it. To introduce literature in the first year of a language course where the student is totally unable to appreciate it, or to make of literature in the upper years purely a translation course, is in my opinion a waste of time and effort. Hence, for the reasons which I have already stated, I should like to make the following suggestions in connection with modern language teaching in American and Canadian Universities.

1. That provision be made in every case for a full four year course in the modern language offered.

2. That the first two years be devoted, if not entirely at least principally, to the study of grammar, the reading of simple and interesting texts, which should also contain something of the history and traditions of the country and people whose language

is being studied, and last, but not least, of constant practice in pronunciation, dictation, composition and conversation.

3. That oral exercises and original compositions be carried on through the third and fourth years, so as to enable the student to think and express himself in the foreign language.

4. That the foreign idiom be gradually substituted for the English at as early a stage as possible.

5. That translation into English be eliminated almost completely by the end of the second year.

6. That literature courses be offered only in the Junior and Senior years.

7. That in these courses translation be resorted to only in explaining difficult passages and idiomatic expressions which are new to the student.

8. That in reading poetic works the rendering of poetry into prose be encouraged, in view of the fact that this will often prove not only an effective substitute for translation, but also a very useful exercise in language work.

9. That in special instances where even the prose rendering will not suffice in making the poem clear, the teacher have recourse to translation, and that the same be applied to any prose passage which presents equal difficulties.

10. That in any case, the translation be made a minor and a preliminary part of the class work which should consist essentially of reading of the text in the original, with special emphasis on the correct pronunciation, the proper grouping of words and the proper entonation, and of sound criticism and an intelligent discussion and interpretation of the text.

For say what you will, it is only by reading a masterpiece in the original that one may derive from it the greatest profit and the fullest measure of enjoyment.

*University of Toronto*

## OBJECTIVE VERSUS SUBJECTIVE TESTS IN MODERN LANGUAGES

By LOUIS H. LEMPER

**A**N EXPERIMENT to determine the relative validity of objective and subjective or essay type tests was recently performed by instructors in a number of departments of the Kansas State Agricultural College. Two tests covering the semester's work were formulated, one of the objective and the other of the subjective type. The latter was graded by from three to five instructors independently of each other. The three grades were then averaged and compared with the rating in the objective test and with the students' rating in the general intelligence test given at the beginning of the freshman year. The results of only the tests in French will be given here.

Twenty-eight took the tests. The intelligence test rating of only fifteen of these was available. Three instructors graded the subjective type test, which consisted of conjugations, rules with examples, translations from French to English and from English to French. No instructions were given as to how to grade, but the eight questions of the test were about of equal importance. The objective test consisted largely of French sentences with blanks to be filled in. Instead of whole conjugations, a number of verb forms were given in English and the translation into French called for. Each point was given a definite value so that no matter who scored the paper, the result would be the same. Incidentally it may be remarked here that this is the characteristic which determines whether a test is objective or subjective.

The results were as follows. The grades given by the three instructors to the subjective test showed an average deviation from each other of five and four tenths with five cases out of the twenty-eight where the average deviation from each other was more than eleven. In eight cases the grades given by two of the instructors deviated by ten or more. There were deviations of 30, 24, 18, 17, etc. Ranking the papers according to their grade, one of the instructors would have placed the paper which showed

the deviation of thirty in the ninth place from the top while the other would have placed it in the twentieth. Final grades are recorded as E, G, M, P, C, F. There is a difference of about 7 per cent in the successive grades of this scale. Thus while one of the instructors would have given this paper a grade of G, the other would have marked it F.

Ranking the objective test papers according to their score and the subjective test papers according to the average of the grades given by the three instructors, we find the following correspondence:

Obj.	28	27	26	25	24	23	22	21	20	19	18	17	16	15	14	13	12
Sub.	28	27	25	21	24	15	22	16	23	20	10	19	26	14	6	13	12
Obj.	11	10	9	8	7	6	5	4	3	2	1						
Sub.	1	11	5	8	17	3	4	7	2	9	18						

When these grades are distributed approximately according to the normal curve of distribution—the actual distribution made represented a rather flattened curve—there is in no case a difference of more than two steps in the scale of grades E, G, M, P, C, F, and only eight cases where there is a difference of one step. Students who were repeating the subject because of failure a previous time did relatively better in the subjective test. This is what might be expected. Such students ultimately memorize certain rules, conjugations, etc., that are likely to appear in a subjective examination. They may be able to conjugate “finir” in the imperfect tense but they are at a loss to translate “we were finishing.”

Fifty minutes were allowed to complete the objective test and seventy minutes for the subjective test. More students finished the former in the time allowed than did the latter. The objective test papers could be scored in about one third the time it took to grade the subjective type.

The following table shows the comparison between the students' rank in the general intelligence test and the results in the objective and subjective tests. As was previously stated, the general intelligence rating of only fifteen students was available. The relationship is presented in this visual way rather than by the correlation coefficient in the belief that it will be intelligible to a larger number of readers. Though the correlation is very low it is evident that it is higher between the general intelligence

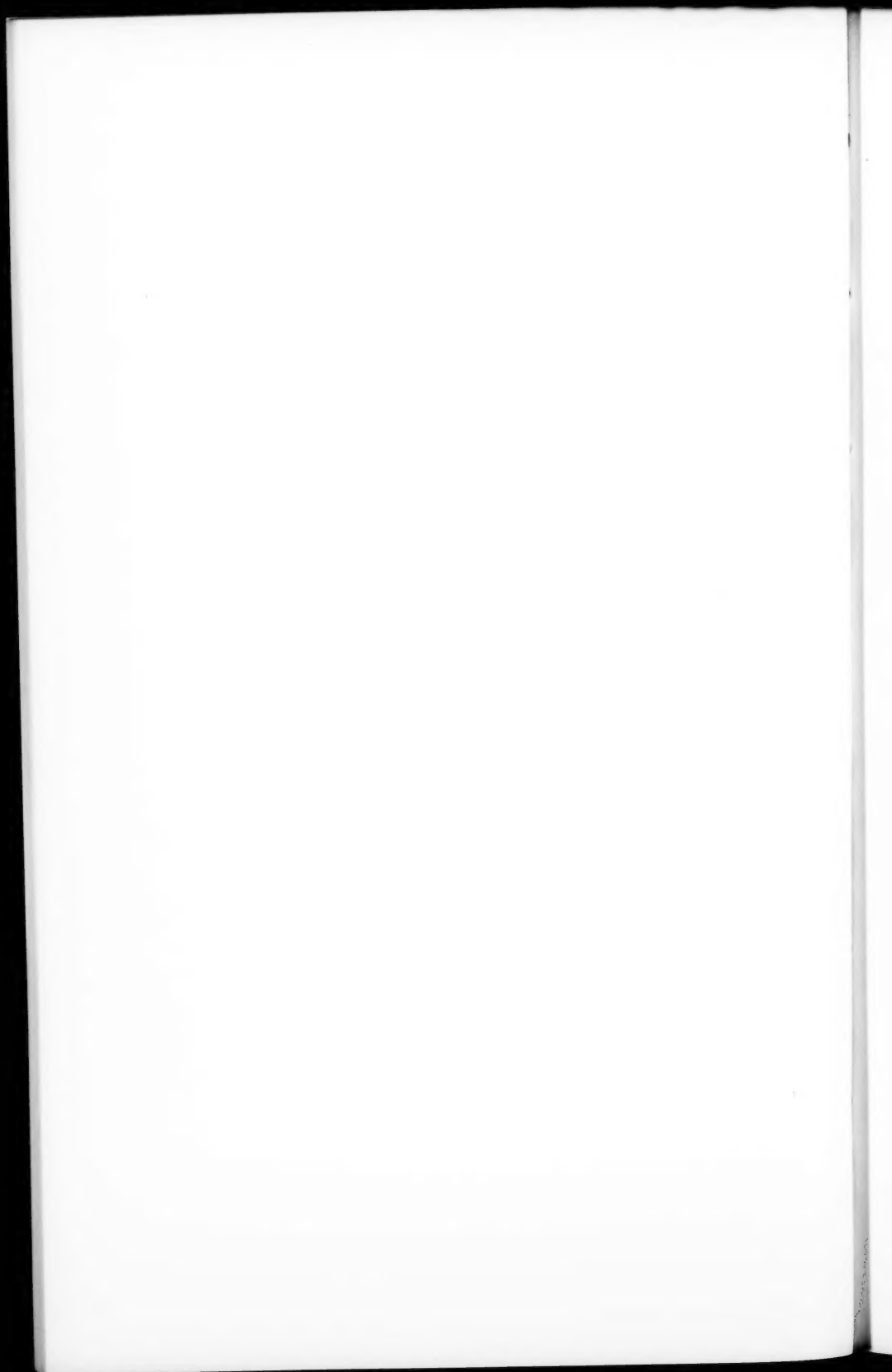
ranking and the objective test than between the former and the subjective test.

Gen. int. rating	86	83	80	72	53	48	47	45	38	36	31	30	29	23	19
Obj. test rating	14	11	21	10	27	9	25	20	15	23	8	3	12	22	16
Sub. test rating	6	1	16	11	27	5	21	23	14	11	8	2	12	22*	26*

The number of cases in this experiment was so few that objection might be raised to drawing conclusions from the data. Consequently none will be presented in this article.

*Kansas State Agricultural College*

\*These were the papers of students who were repeating the course.





## Notes and News

### BOOK NEWS FROM PARIS

The spring and summer have dealt hard blows to French letters. Two young authors who were hailed as among the most promising of the younger generation died as the result of their War service; these were Jacques Rivière, editor of "La Nouvelle Revue Française" and Louis Chadourne, especially well-known as the author of *Inquiète Adolescence*, a novel in which he served as spokesman of the young people who reached their twentieth year during the War.

Another death to be recorded is that of Alfred de Tarde, better known by his pseudonym, Agathon. Shortly before the War, in his book entitled *l'Esprit de la Nouvelle Sorbonne*, he launched a terrific attack against the invasion of the dry-as-dust methods in educational institutions of France, of which the most distinguished representative is Gustave Lanson.

Pierre Louÿs, the celebrated author of *Aphrodite*, also died last summer, and a little later it was the turn of the astronomer Camille Flammarion who, not unfrequently, tried his hand in literary works. His astronomical novel, *Uranie*, is still read, and a recent revival in spiritism in literature had brought his name again before the public.

The stage suffered a severe blow by the death of Lucien Guitry (the "créateur" of the part of *Chantecler*), and considered by many as the foremost actor in France since the deaths of the Coquelin brothers.

Of indirect interest to literature is the death of Georges Victor Hugo, the "George" of *L'Art d'être grand-père*. He was a talented artist and some of his pictures and sketches were exhibited at the Maison Victor Hugo, Place des Vosges; among these, one which when a boy he made of his great ancestor on his deathbed. Now the announcement comes that the historic house of Hauteville in Guernesey (where Victor Hugo wrote *Les Misérables*, the *Légende des Siècles* and other important works) is for sale. The government would like, of course, to buy it, but there are heavy debts to pay.

Among the commemorations of this year, the two most important have been the Hundredth Anniversary of the death of Paul-Louis Courier, the famous pamphleteer. The Garnier Company has published an "édition modèle" of his works, and the Maison Larousse, a two volume edition of *Œuvres choisies*. Several volumes, one of which by Robert Gaschet deserves special mention, and a number of articles on this author, have also appeared.

Even more important was the celebration in the same way, i.e., by many publications, of the fiftieth anniversary of the death of Lamartine. Since the copyright in France only extends over a period of fifty years, publishers are now free to print editions without royalty payment. Several firms were ready and several new editions at reduced price have already appeared. One of these, an edition in seven volumes of *Œuvres choisies*, published by Larousse, has been sent to the MODERN LANGUAGE JOURNAL. The book is well edited by M. G. Roth and is attractively printed. There are two volumes of prose, two of verse, and a separate volume for each of the three works, *Graziella*, *Raphaël* and *Jocelin*. The price is exceedingly cheap, five francs and a half per volume.

Finally, let us recall that festivities of a pastoral nature were held in southern France, on the banks of the river Lignon, where Honoré d'Urfé laid the scenes of his famous *Astrée*. D'Urfé was born in that region and died there three hundred years ago.

The summer is the period for literary prizes in France, and they were as numerous as ever. Here are a few that may be of interest to our readers. The Grand Prix de Littérature, for the general literary work of an author and valued at ten thousand francs, went to Camille Mauclair, a critic. The Prix de la Langue Française (ten thousand francs) went to Professor Gustave Lanson. The Prix Thérouanne was divided between Professor Baldensperger for his great work *Le Mouvement des Idées dans l'Émigration française* (2 vols.) and Bernard Fay for his two volume work on *L'Esprit révolutionnaire en France et aux États-Unis au XVIII<sup>me</sup> siècle*.

Le Grand Prix du Roman was awarded to F. Duhourcau for his novel *Enfant de la Victoire*, a post-war story as is indicated by the title. There was considerable discussion regarding the choice. Some maintained that the prize had been awarded for moral inspiration rather than for literary superiority, and that the second choice, Martin-Chauffier's novel *Epervier*, was actually more meritorious. The controversy shows once more that literary questions can stir the French public!

Duhourcau's novel was published in a new series of books under the supervision of Mr. Firmin Roz and called "Les Editions de la Vraie France." The title suffices to indicate the scope of the undertaking. In order to show how officially it was endorsed by the best authorities, let us quote the letter sent to Mr. Roz by Georges Lecomte of the French Academy, and President of the Société des Gens de Lettres:

A Monsieur Firmin Roz, Directeur littéraire [des Editions de la Vraie France].

C'est une louable entreprise que de montrer—sous les grimaces du plaisir dont, pour la délectation de certains étrangers en voyage, Paris voile un peu trop ses vertus et son travail—la vie profonde et le vrai visage de la France.

Il est nécessaire aussi de prouver, par de beaux livres vivants, humains, d'une intelligence pénétrante et d'une fine sensibilité, que l'existence toute simple des honnêtes gens peut être rayonnante de beauté et parfois frémissante de pathétique.

Le vice, la perversité, la bassesse crapuleuse sont assurément une abondante source de pittoresque très facile. Mais les mœurs saines ont aussi le leur. Et pour évoquer ce pittoresque-là, il faut plus de talent et plus d'efforts. On peut faire œuvre d'art, œuvre de vérité, autrement qu'en étudiant la laideur. Si le fumier peut avoir sa poésie, celle de la fleur est tout de même plus enivrante.

Intéressant et salutaire programme que de vouloir réunir, en une collection agréablement présentée—celle de la Vraie France,—des livres qui, riches de vie, d'art, d'humanité, feront mieux apparaître, par leur ensemble même, l'âme noble, gaie, vaillante, malicieuse et tendre de notre pays.

signé: Georges LECOMTE, de l'Académie française,  
Président de la Société des Gens de Lettres.

Mr. Roz has been extremely fortunate in the books he has already published for some of these have been considered as among the very best of modern times. Examples of these are Antoine Rédier, *La Guerre des Femmes*; Gabriel Maurière, *A la Gloire de la terre* (one of the numerous recent French books that preach the return of the people to the soil; Maiten d'Arguibert, *L'Appel de la Terre* and Pierre Gourdon, *A l'Américaine*).

One of the most widely read books in France last summer was *Les Rois aveugles* by J. Kessel and Hélène Oswolsky (Editions de France) which gives a very vivid account of the last months of the Russian monarchy. The book has been sharply criticized (e. g., by President Poincaré) as an unwarranted intrusion into private family matters.

Jeanne d'Arc seems to be in fashion. Bernard Shaw's play was given in Paris last summer, and her life was described by the ultra-modern writer Delteil (*Jeanne d'Arc*, Paris, Kra. 1925). The *Vierge au grand cœur* by Porché did not meet with great success. The beautiful staging of the *Jeanne d'Arc* by Miss Mercedes de Acosta of New York (with Eva Legallienne in the title rôle) attracted much attention in Paris in June.

Louis Bertrand has just published a novel entitled *Paul Perbal*, which many consider autobiographical. For information concerning Bertrand, who is one of the best authors of the present day in France, see the monograph by Professor David Cabeen in the Publications of the University of Pennsylvania, *The African Novels of Louis Bertrand* (1922).

Translations in modern French of well known medieval stories continue to appear in large numbers. One of the most recent is the *Histoire merveilleuse de Robert le Diable, remise en lumière pour édifier les petits et distraire les autres* (Malfère, Amiens).

The work was well done by Thierry Sandre who last year won the Prix Goncourt.

Molière is again the subject of several books, such as G. Michaud's *Les luttes de Molière*, L. Baupal's *Les avatars de Tartuffe*, and Duchartre's *La Comédie italienne*, which is of more general character.

Modern attacks on the medical profession, which remind one of Molière, are found in Jules Romains's *Knock*, which has had so long a run in Paris at the Théâtre des Champs Elysées, and in Pierre Dufay's novel, *Nos Médecins* (1925).

Jacques Copeau, whose efforts to reform the theatre are followed with keen interest, will not resume his activity at the Vieux Colombier this season. Like Molière himself, he toured the French provinces, playing on the public square or in a barn in the small villages. His supporters fear that this will not assist materially in financing his undertakings!

A. S.

#### NOTES FROM KANSAS

The "Juegos Florales" of the State of Kansas announces a Prize Contest in translation from Spanish under the following rules:

1. First Prize \$35; second prize \$20; third prize \$5.
2. The contest is open to all teachers or students of Spanish in American colleges or high schools.
3. The subject selected for translation into English is Antonio Machado's *Reflexiones sobre la lírica*, published in the *Revista de Occidente*, No. XXIV, June, 1925.
4. Copies of the article must be secured by contestants at their own expense. They may be had from Professor J. Ortega, University Club, Madison, Wisconsin, or from the publishers.
5. The chairman of the group of judges is Professor Arthur L. Owen, University of Kansas, to whom the translations should be sent.
6. Translations should be submitted as early as possible, and none will be accepted later than March 1, 1926.
7. Names of the prize winners will be announced at the Juegos Florales, to be held in Baldwin, Kansas, in April, 1926, and will be published in *Hispania* and in the MODERN LANGUAGE JOURNAL.

#### LANTERN SLIDES

Les Éditions Vitry, 54, Quai de la Rapée, Paris, has issued a catalog of forty thousand lantern slides including many which illustrate French topography, history, literature, the arts, sciences, professions, and trades.

#### STUDENT JOURNALISM

Spanish students of the James Monroe High School, New York City, have issued the first number of a four page paper entitled

"Rojo y Oro." Very creditable contributions are evidence of the interest that is being aroused in that high school in the study of Spanish.

## Reviews

*LIBROS Y AUTORES MODERNOS* por CÉSAR BARJA. Sucesores de Rivadeneyra, Madrid. Selling agents Stechert & Co., New York. 1924. 8°, xxvi-644 pp.

As a continuation of his popular *Libros y Autores Clásicos*, Sr. Barja now surveys the eighteenth and nineteenth centuries of Spanish literature, and promises to complement his work with a third volume dealing with contemporary writers. His purpose of providing *bona fide* textbooks that shall none the less inspire greater human interest than other such histories is certainly laudable, and so far he has done this particular portion of his task in a highly commendable manner. He has eschewed the didactic or historical, and has conscientiously avoided a mere arid cataloguing of works and authors, seeking rather to present somewhat intensively only those of primary or perhaps secondary importance. His method of approach (or attack) remains fundamentally the same as that of his *Clásicos*, though it is still more subjective and impressionistic. The shortcomings as well as many of the virtues of the work are due to this extremely personal character. It is frankly a book of sympathies and antipathies—a record of the author's own tastes, for which, with some justice, he feels he need make no apology. His attitude is independent of established criteria, is sometimes patently original, but always, I think, sincere. Sophisticated Hispanists will naturally find numerous statements to which to take exception, and some judgments to dispute roundly. (Lope, 98, 283, 476, 640; Tamayo y Baus, 387, par. 2; "el alma española es poco o nada sensible al lirismo," 448; "Ningún país del mundo tiene la cantidad de drama (y de lo demás) muerto que España," 473; etc.). Often the ultimate evaluation is negative. Sometimes, in his honest zeal to give a just estimate, the author warms to excessive severity (Espronceda, Bretón de los Herreros, *Doña Perfecta*, and romanticism in general). The book is far from propaganda, and at times seems purposely calculated to irritate such enthusiasts as may be inclined to believe that Spanish literature is an uninterrupted succession of masterpieces. And yet, pedagogically, one of the most valuable features of the work is precisely this constant effort to teach inexperienced students that they should not obediently accept every Spanish book that they read as a model of perfect writing. They are ruthlessly shown exactly what is wrong, and incidentally given a basis for critical judgments of their own. Constructively, the author takes par-

ticular pains to set forth *passim* what he believes to be the requisites, especially of good poetry and drama. Even if one disagrees with the author's particular dicta, they may be used to advantage as a basis of discussion. In any event, the book will be found aesthetically worth while and an excellent aid in developing some capacity for appreciation.

There is much that is valuably suggestive, and many pages that will inspire students to further reading. Teachers of survey courses will welcome the unusually ample treatment of important material. Their classes may obtain from this book, besides an excellent perspective of literary currents, a more thorough understanding of the essential characteristics and real significance of major works and writers than may conveniently be acquired from earlier publications. This is especially true of the extraordinarily valuable chapters on the eighteenth century. Most excellent of the chapters on nineteenth century writers are those dealing with Bécquer, Larra, Valera, and Rosalía de Castro (the longest). Consideration of Clarín, Palacio Valdés, and Blasco Ibáñez has been postponed. In view of the generous space accorded others, six lines seem rather meager for the elder Moratín, and certainly Hartzenbusch and García Gutiérrez, both included in bibliography, should have been granted some individual attention. More might have been given Martínez de la Rosa. Gil y Zárate, Ventura de la Vega, Blanco White, Salvador Rueda, and Lista are among those that "parecen bastante interesantes para no ocuparse críticamente de ellos." *El Estudiante de Salamanca* deserves a less scanty critical treatment.

The value of this book would have been enhanced considerably by a detailed index, the addition of certain important dates, exact citation of the source of all passages quoted (sometimes from works not bibliographically listed), and the inclusion in the extensive bibliographies of several texts especially designed for student use. The most serious of the comparatively few typographical errors occur in dates (*Don Alvaro*, "1834," p. 156; Galdós, "1834"). Unfortunately, there are a few somewhat confusing moments in which the author seems swept to diffuseness by the current of his own rhetoric (chap. viii; p. 444). Moreover, many of his literary allusions and stylistic pearls (cunning epigrams, neat paradoxes, pungent parenthetical ironies, etc.) will, I am afraid, be completely lost upon the great mass of undergraduates that he justly plans to initiate into Spanish literature with this book as a text.

Ohio State University

C. E. ANIBAL

PREMIÈRE ANNÉE MODERNE, par LÉOPOLD CARDON; illustrations par L. Vérité. Charles Scribner's Sons, 1925.

"Les plus ingénieuses méthodes pour l'apprentissage des langues reviendront toujours à ceci: enseigner le vocabulaire,



enseigner la grammaire—par le mot prononcé et entendu, par le mot encadré dans une phrase qui signifie quelque chose de réel, quelque chose qui touche l'auditeur."

These words, by Marcel Prévost, stand at the head of the "Préface" in this new book; and most faithfully has M. Cardon kept them in mind as he has worked out his able volume. No attempt is here made to present any but the main facts of French grammar and to inculcate a knowledge of constructions which are indispensable in reading, speaking, and writing ordinary French prose; but the excellent and varied drill exercises upon these facts and forms should assure their becoming a part of the student's mental equipment. The gradual progression, the leading up from the simple to the more complicated, is nature's own method. Here it is not a question of forcing pupils to commit to memory unusual irregular plurals, which they will not perhaps need to know for months, before they have employed over and over again the names of the simple objects all about them. It is not a question of familiarizing them with all the peculiar actions of first conjugation verbs before they have acquired some mastery of verbal forms used constantly in familiar speech. The book leads gently up to such subjects as the pronouns as a whole, and there is a gentle and natural approach to the partitive. Students will feel, as the subject develops, that they are not learning mere lists, rules, and tables, but the French language itself.

A vocabulary is imparted by the "cumulative method" pleasantly put into practice. The rules are in French, the teacher reads them in French, explains them in that language, so far as practicable, and, as soon as the pupil has observed them carefully, he is obliged to make a *living* application of them in all sorts of ways, to what is seen, touched, felt, said, or done in class during the lesson, and outside of class in his daily life. The constant use of words and expressions learned in preceding lessons also prevents his forgetting them.

For the young teacher the half dozen "Revues vivantes" and the "Examens" which the book contains will prove a great aid, while the more experienced instructor can receive many a new suggestion from these. With the eighth lesson there begins an adaptation of Daudet's *Le Petit Chose*, presented in the form of "Lectures" and continued to the last lesson. Then comes an "Appendice du verbe" and, lastly, a "Vocabulaire" with phonetic transcription of the words.

As for pronunciation, twenty-three pages at the beginning of the book are given up to this subject. M. Cardon has succeeded in incorporating within these few pages the main elements of French pronunciation, leaving, of course, something for the teacher to do. The phonetic symbols are here taught, and exercises given corresponding to the thirty-two lessons proper which are to follow and to the "Lectures" of *Le Petit Chose*. In the lessons



proper there is no phonetic transcription, but each of these lessons designates certain pages of the introductory study in pronunciation to be reviewed or certain exercises there to be read and practised. According to this method, as the author states, the elements of pronunciation can be assimilated gradually. M. Cardon does not follow the "théoriciens de la scène" when he gives the close sound of *e* in the monosyllables *ces, des, les, mes*, etc.; (cf. also his popular pronunciation *deʒone* for *déjeuner*), and all teachers will not agree with him in his pronunciation of *vingt, trente, quarante*, etc., with no sound after the nasal when these words are combined with *deux, trois*, etc. But in the main his "Elements of Pronunciation" is a helpful chapter.

Care has been exercised in making up the book, but several typographical errors have crept in: (p. V) for 'requière,' read 'requiert'; (p. XXV, l. 3) for 'rapelle,' read 'rappelle'; (pp. 11 and 13) for 'Lexiques,' read 'Lexique'; (p. 20, D, sentences 7 and 8) for 'et,' read 'and'; (p. 28, II, (a), last question) for 'de de,' read 'de'; (p. 32, 3, answer to first question) for 'le cour,' read 'la cour'; (p. 58, III, sentence 5) place a comma after *souper*; (p. 67, 9) for 'une verbe,' read 'un verbe'; (p. 88, 1, answer to second question) for 'le mienne,' read 'la mienne'; (p. 98, Conversation, sentence 6) for 'rez-de-chausée,' read 'rez-de-chaussée'; (p. 99, Lecture) for 'la texte,' read 'le texte'; (p. 126, (c)) for 'signifient,' read 'signifiant'(?); (p. 132, last sentence) for 'ce que restait,' read 'ce qui restait'; (p. 136, last sentence) place a comma before *si*; (p. 151, sentence 15) for 'Combien de coups a-t-il frappé,' read 'Combien de coups a-t-il frappés'; (p. 154, Pratique Vivante) for 'que signifie couper,' read 'qui signifie couper'; (p. 155, Pratique Vivante, last question) for 'morceaux sucre,' read 'morceaux de sucre'; (p. 174, A, 1, second part) for 'près la table,' read 'près de la table'; (p. 176, Pratique Vivante) for 'sorterai,' read 'sortirai'; for 'le troisième période,' 'la troisième période'; (p. 185, Pratique Vivante) for 'la boutique ou magasin,' read 'la boutique ou le magasin'; (p. 186, Pratique Vivante) for 'son magasin ou boutique,' read 'son magasin ou sa boutique'; (p. 200, 58, 1) for 'multiplés,' read 'multipliés'; (p. 203, 1, 4) for 'en autre jour,' read 'un autre jour'; (p. 208, III, sentence 1) for 'ont-il,' read 'ont-ils'; (p. 213, Lexique) for 'se refroidier,' read 'se refroidir'; (p. 215, III, sentence 6) for 'Quelle place a-t-il trouvé?' read 'Quelle place a-t-il trouvée?'; (p. 219, II, last expressions) for 'se promener s'enrhumer,' read 'se promener, s'enrhumer'; (p. 236, sixth paragraph) for 'de second jour,' read 'du second jour'; (p. 240, 70) for 'se rapportant un pronom,' read 'se rapportant à un pronom'; (p. 248, 74) for 'comme anglais,' read 'comme en anglais'; (p. 249, II (a)) for 'Le conditionnel s'emploi,' read 'Le conditionnel s'emploie'; (p. 257, 78) for 'un robe,' read 'une robe'; (p. 260, Conversation) for 'repondez,' read 'répondez'; (p. 267, 87, 1) for 'les propositions complétives,' read 'les propositions complétivées'; (p. 290) for 'que

je donne', read 'que je donne'; for 'vous êtes', 'vous êtes'; (p. 294) for 'que je tiennes', read 'que je tienne'; (p. 297, Directions) for 'recouvrir au vocabulaire', read 'recourir au vocabulaire'; for 'acquière', 'acquiert'; in the "Vocabulaire" (p. 298) for 'u' as phonetic symbol of *u* in the words *amusant* and *amuser*, read 'y'; for 'Angelus', read 'Angélus' (if the French form is to be given, as we have it twice on p. 263); (p. 301) for 'chausette', read 'chaussette' (p. 302) for *o* as phonetic sign of *o* in *compagnie*, read *5*. The Vocabulary should have the words *boue* (p. 300), *entrée* (p. 306), *joie* and *joue* (p. 310), and *soie* (p. 321) with the article in the feminine instead of the masculine gender.

Occasionally there is a suggestion of French in the English used, or incorrect English. The French name of the town *Lyon* is retained; we see (p. 34, sentence 6) "Are there any mistakes of verbs?—No, sir, there is no mistake of verbs," (p. 56, E, 4) "Are you finishing this small exercise of grammar?" (p. 89, 4) "She is a friend of us," (p. 113, 1.1) "on the table of the dining-room," (p. 201) "At about 4 o'clock"; and possession is expressed nearly always by the preposition *of* (e.g., p. 8, 2, last sentence, "There are the ink and the history of Robert"; p. 11, 5, "Here is the fountain pen of Paul").

There is no rule (p. XVI, C) for determining the number of syllables in a French word, and (p. XX, 2) the positions in which *eu* is closed are not stated. On p. 41 and also in the Vocabulary the form *événement(s)* is given; but in the latter place the phonetic transcription indicates the open sound of the second *é*, and no explanation follows of the fact that this *é* represents a middle *e*, or a sound so open that it may correctly be written *ε*. On p. 45, under 11, (a), "le drapeau américain" should be designated not as "bleu, blanc, rouge," but as "rouge, blanc, bleu." On p. 134, under 40, there should be some reference to the meanings of *personne*, *jamais*, *rien*, etc. when used without a verb. On p. 250 we find the statement "Le verbe après *si* n'est jamais au futur." Yes, if *si* is used in the sense of the English *whether*. And the past definite of *tenir* should have been given in full (p. 294). Its forms in this tense are difficult for pupils, and the endings are not in any one of the series presented on p. 151. Regarding the method of indicating the gender of a noun both in the "Lexiques" and "Vocabulaire" by the use sometimes of the definite article, sometimes of the indefinite, this looks often a little awkward (*cf.*, p. 56, "une eau froide, a cold water; p. 254, "un mobilier, furniture"; (Vocab.) "un argent, silver, money," etc. If the article is translated, this is not always done accurately (*cf.* p. 50, "le feu, a fire").

It would be captious to mention here the absence of some of the subjects which we are accustomed to seeing in elementary French grammars, such, e.g., as the plural of the seven exceptional nouns in *ou* (*genou* occurs in the twentieth lesson and is given there in the "Lexique"), the pronunciation of *e* as *a* in certain

words (its sound in the adverbial ending—*emment* could well have been mentioned in a note p. 247), and some others. Bright pupils will certainly inquire regarding such forms as *grand'rue* (which occurs in a reading lesson p. 233(b)) and *grand'mère* (found in the last sentence, p. 54, II, 1). But the teacher can explain these, if necessary, and the plurals of nouns can be learned as the nouns are reached. The book which lies before us is not a reference grammar—it does not even mention the imperfect subjunctive—but what its name implies, a *Première Année*. It is built on correct principles and contains much of value that is not found in other first-year works. Moreover, it is attractive both in subject matter and in form.

ISABELLE BRONK

*Swarthmore College*

*LES MISÉRABLES*, VICTOR HUGO, édition scolaire moderne, par LÉOPOLD et ALUCE CARDON; illustrations par L. Vérité. Charles Scribner's Sons, 1923.

The purpose of this little volume of 233 pages is succinctly stated by the editors in the foreword: through the study of a most captivating text and one by a preëminent author, to give pupils an opportunity to review French grammatical principles, apply these anew, and assimilate by speaking and writing the most current constructions and forms found in said text.

With this aim in view, the "Explications" or notes, which follow the text, are in French, simple but adequate, and, after the notes for each one of the nineteen chapters, there are found "Exercices d'assimilation" for this particular chapter. These "Exercices" consist, first of all, of questions or other devices for drawing pupils out and developing in them conversational ability. The ingenuity and wisdom the editors have shown in devising such different ways of cultivating on the part of students the powers of observation and initiative, should certainly win our admiration. There are also placed here admirable review exercises, oral as well as written, on the grammar and on the text, and directions for appropriate "versions" and "thèmes." An "Appendice" of twenty-two pages, most of which is devoted to an "Etude synthétique" of the French verb, and a "Vocabulaire" conclude the book.

The editors have sought out faithfully the words and events which, pieced together, present a rather vivid picture of Jean Valjean and his development. In reading this abridgment of the great masterpiece, we still feel Hugo's genius. Naturally, in such a work, there is no space for the original psychological analyses. Pupils will probably understand the hero's spiritual development and that love is effecting its perfect work within his heart. Without Hugo's own words from time to time, however, it is more difficult to comprehend Javert's character and end, Javert who, "effroyable,

n'avait rien d'ignoble," and who prefers death rather than the moral anguish he suffers when confronted with the power of a different code from the one he has always considered infallible.

In this edition we find the author's own language, but his words are often differently combined into paragraphs. A clause, for example, is curtailed, and the residue united with a part of another clause. In some instances the original meaning has suffered by this abridgment (cf., p. 138, "Ils sont en argent," etc., where the sense is incomplete, the original having "Ils sont en argent, mais pour moi ils sont en or, ils sont en diamant; ils changent les chandelles qu'on y met, en cierges." On p. 71, the 4th paragraph, too, says nothing about Javert's having taken the place of the usual beggar). There should be in the notes a more extended explanation of the historical circumstances leading up to the events recorded in Chapter XIII "La Barricade," and some elucidation in the text of the way by which Jean Valjean is enabled to obtain money after his departure from Montreuil.

In the rearrangement the punctuation of the edition followed has not always been changed, and this has led frequently to an erroneous use of the comma. The illustrations are not always very happy, as, for instance, (p. 63) the picture of Cosette, where it would require a great stretch of the imagination to see a child of eight years. There are several typographical errors; (p. 10, l. 20) for 'sourait,' read 'souriait'; (p. 42, top) for 'l'incident Javert raconte,' read 'l'incident que Javert raconte'; (p. 58, l. 26) for 'profondeur' read 'profondeur'; (p. 61, l. 26) for 'réprit,' read 'reprit'; (p. 87, l. 19) for 'attende,' read 'attente'; (p. 101, l. 18) read a colon instead of a period after 'page'; (p. 102, l. 28) for 's'appuyait,' read 's'appuyer'; (p. 115, l. 11) for 'plusiers,' read 'plusieurs'; (p. 136, l. 6) for 'la,' read 'le'; (p. 141, II, 2) for 'probablemen,' read 'probablement'; (p. 144, 9) for 'non' read 'nom'; (p. 147, 1) for 'lé,' read 'le'; (p. 147, 8) for 'Parisien,' read 'parisien'; (p. 150) for 'III' read 'VIII'; (p. 151, last sentence under first l.) for 'Monsiuer,' read 'Monsieur'; (p. 153, Exercices d'assim.) for 'Thénadier,' read 'Thénardier'; (p. 158, XIV, 8) for 'ou,' read 'où'; (p. 167, Note) place a semicolon after ("dead"). A period is often found after an interrogative sentence in the "Explications et Exercices," and the printing is sometimes faulty. The Vocabulary should have the correct forms *alcôve*, *armoire*, *assises*, *un* instead of *une* after *coupable*, *crépuscule*, *repartir*, *taquiner*, and *voilà*. *Assassin* means 'murderer,' not 'murder,' *drôle de* should be not 'an odd,' but 'an odd—,' *faire épeler* means 'to hear spell' or 'to have spell,' and *échoir*, to fall to one's lot (these last four also in the Vocabulary). As adverbs are indeclinable words, would it not be better to say (p. 141, 12) "L'adverbe *tout* varie" en *forme* etc. instead of "en *genre*"? And "Par-ci par-là" (p. 153, note 11) should be rendered by "now and then."

ISABELLE BRONK

Swarthmore College

*INDUSTRIAL AND SCIENTIFIC FRENCH* by ERIC VIELE GREENFIELD and HERMAN BABSON; 327 pages (183 pages text); Ginn and Company; price \$1.48.

This text is not, strictly speaking, a scientific French reader; it contains, as the title indicates, a great deal of material of an industrial and economic nature. Its purpose seems to be to acquaint the student with the "practical, industrial, and progressive side of French life." This program is a broad one, but, it would seem, not sufficiently broad to justify the inclusion of such chapters as the one on Andrew Carnegie, the one on the world's great copper mines, and several others not covering a field that is essentially French. This material may interest a Frenchman but it does not furnish direct information on French science, industry or life. However, the editors further state that their book "should be of practical use to the student desirous of attaining a pleasurable facility in the reading of contemporary French." We believe that it is well planned for this end, and is thus a happy departure from the usual run of novels, dramas, summers in France, etc.

None of the articles is purely technical, although there are several that should be of great interest and value to the student of engineering, particularly those on tungsten, water power, electric heating, transatlantic oil burners and the electrification of French railways. Two of them are of a military nature, treating of automobile transportation and aviation during the War. The last article in the book gives an interesting account of the important Bureau of Scientific and Industrial Research and Inventions, created by the French Government.

The notes are abundant and exact, and furnish valuable sidelights on the text. They contain a great deal of statistical material of an economic nature. It is necessary to point out the error (note to page 110, line 29) in the statement that the École Polytechnique is located at Fontainebleau. The vocabulary is complete and the student should have no trouble in finding idioms and other special combinations of words. It is evidently through an oversight that *défense absolue de stationner* is only included under *absolu*. The following technical terms should have received more careful treatment: *cheval* and *cheval-vapeur*, e.g. page 124, line 12—1 kilowatt hydraulique valant 1,36 cheval-vapeur—which means that a *cheval-vapeur* is less than a horsepower and exemplifies an important distinction; *secteur*, e.g., page 73, line 7—*métropolitain*, *secteurs électriques*, *tramways*—where *secteur* does not mean either sector or power plant; and *régime* (a word whose difficult meaning the Commission Électrotechnique Internationale tried to determine at its meeting in Berlin in 1913), e.g., page 71, line 26—*le régime des eaux étant irrégulier*—where *régime* cannot be properly translated by any of the meanings given in the vocabulary: *régime*, "form of government, law, rule, order, sequence."

The book is free of typographical errors. It contains two maps and about a half dozen diagrams.

EDWIN B. WILLIAMS

*University of Pennsylvania*

*BEGINNER'S FRENCH* by VICTOR E. FRANÇOIS and FRANKLIN CROSSE. American Book Company, 1925.

An impression which predominates after an examination of François Crosse's *Beginner's French* is a feeling of the extreme clarity and simplicity of the book's explanations.

With increasing experience the modern language instructor becomes prophetically aware of those linguistic pitfalls which seem inevitable through the essential differences between the mother tongue and that of the foreign language. Not even the pure Direct Method seems to obviate completely certain misconceptions due to previous psychological habit.

The volume in question gives one the impression of having been planned in anticipation of misconceptions.

To the inexperienced teacher minute explanations may seem meticulous or puerile, but practice convinces the veteran that explanations, definitely given, have a genuine value. The word *Notice* occurs so often in this volume that one learns to be on the alert for these anticipatory signposts, which are erected in admonition of grammatical perils.

The book also pursues that *via media* which lies between the uncompromising Direct Method and that of rigid grammatical procedure.

Its material is presented inductively, the French text forming the basis for the illustration of grammatical principles.

In order to create the foreign atmosphere the authors have selected Claretie's "Boum Boum" as an exemplification of French family life and "Berthe au grand pied" to give a picture of France in feudal times.

These are studied very intensively and the book concludes with an adaptation of Madame De Witt's "Le Bateau," to be used in more rapid work.

All of these will probably be absorbingly interesting to young people.

A distinct departure from the average textbook is the division of verbs into two groups; the first group to include those of which the infinitives end in *er*, the second group to include all the others.

This scheme is developed consistently and ingeniously. As a short cut to the acquisition of verbs it is to be commended, the basic groups being firmly established and the principles of vowel change stressed along phonetic lines. No doubt, the acid test of classroom application would prove the worth of the method, for the entire book bears the stamp of previous demonstration of fitness.

The reviewer has counted about two score devices for grammatical drill and for oral and written compositions. While to some, there may seem a plethora of such *devoirs* the resourceful teacher—as the authors suggest in their preface—need not be automatic in applying them.

The treatment of pronunciation is excellent. The International Phonetic Alphabet is used and frequent exercises in phonetic transcription are given, though here again *c'est à prendre ou à laisser*, according to the judgment of the teacher and the capabilities of the class. Liaison and tonic accent are also admirably analyzed.

The external appearance of the book is attractive and the illustrations are well selected and appropriate.

Errors noticed include: *je découvre* as the present tense of *découvrir*; also the statements on pp. 62 and 222 that the appendix is to be found on pp. 269-276 and page 273. The Grammatical Summary, as an appendix, is to be found between pp. 245-264 and the vocabulary from pp. 267-301.

On page 177 the style of the opening sentence is awkward—a lapse which could be remedied by the omission of *et*.

Despite the clearness and accuracy of most of the explanations, issue might also be taken with the statement on page 88 that “adverbs are usually placed after the past participle when they modify verbs in compound tenses.”

While this is true of the long adverb *tristement* here treated, no account is taken of: *il a beaucoup ri* on page 77 and: *après avoir bien admiré la rivière* on page 237.

In view, however, of the general excellence of the book, the originality and clearness of its treatment, its valuable summaries and tables and its splendid emphasis on drill, these strictures seem relatively unimportant, and in no wise debar the volume from being classified as a valuable addition to elementary modern language texts.

It should be especially useful in junior high school classes, though its value in a senior high school curriculum should also be appreciable.

CHERRY NOTTINGHAM

Maury High School  
Norfolk, Virginia



<b>Books Received</b>
-----------------------

## FRENCH

BOYLESVE, RENÉ, *La Becquée*. Edited with Introduction, Notes, and Vocabulary by AARON SCHAFER. Alfred A. Knopf. New York. 1925. 185 pp.+vocab.

An attractive picture of conservative provincial life by one of the recent Academicians who deserves to be better known in this country. The book is suitable for use in third-year college classes.

BRIEUX, EUGÈNE, *Les Américains chez nous*. Comédie en trois actes with Introduction, Notes, and Vocabulary by IRVING LY-SANDER FOSTER. Ginn and Co., 1925. 126 pp.+vocab. \$80.

This little play was written by Brieux to interpret American ideals to France, and it may serve equally well to acquaint Americans with some of France's post-war problems. This edition is designed for use in second-year college and third-year high school classes.

*Contes du "Petit Parisien."* Selected and edited by J. W. KUHNE and MALCOLM K. HOOKE. Benj. H. Sanborn and Co. 1925. 121 pp.+vocab.

Attractive little stories, written in simple language and suitable for early reading.

FRANCE, ANATOLE, *La Bûche*. Adapted for the use of schools with Introduction, Notes and Glossary by V. F. BOYSON. Oxford University Press. 1925. 77 pp.+vocab.

Nowhere is Anatole France more radiant than in the first part of *Le Crime de Sylvestre Bonnard*, and even second-year students will be charmed by the portraits of the modest and lovable member of the Institute, of Hamilcar, Thérèse, Madame Coccoz and others included in *La Bûche*.

FRANCE, ANATOLE, *Riquet*. Selected and adapted with Introduction, Notes, and Glossary by V. F. BOYSON. Oxford University Press. 1925. 69 pp.+vocab.

The conversations of M. Bergeret with little Riquet form some of the most attractive portions of *L'Anneau d'Améthyste* and of *Monsieur Bergeret à Paris*, and these have been brought together in the present edition. The book is better suited for college than for high school students.

GIDE, ANDRÉ, *Si le Grain ne meurt*. . . . Edited by V. F. BOYSON. Oxford University Press. American Branch, New York. 1925. 91 pp.+vocab. \$.50.

An abridged version of the charming autobiography by a well-known author whom Lalou calls "le premier prosateur de sa

génération." Content and style make the book suitable for early reading.

GUILLET, CEPHAS, *An Oral French Grammar*. University Press, Alfred, N. Y. 1925. 309 pp.

Simple French texts are presented in conversational form which serve as a basis for the study of syntax fundamentals, oral drill and composition.

LABICHE and MARTIN, *Le Voyage de Monsieur Perrichon*. Edited with Notes, Exercises and Vocabulary by ROBERT FOURÉ and HÉLÈNE FOURÉ. John C. Winston Co. Philadelphia. 1925. 157 pp.+vocab.

A universal favorite accompanied by "Exercices de conversation, de composition et de style" which emphasize oral drill and free composition.

LABICHE and MARTIN, *Le Voyage de Monsieur Perrichon avec notes explicatives, exercices et vocabulaire* par RALPH E. HOUSE and CHARLES E. YOUNG. D. C. Heath. 1925. 117 pp.+vocab. \$.80.

A revised edition with notes in French, direct-method exercises and an all-French vocabulary.

MATISSE, GEORGES, *Paris, Centre de culture intellectuelle*. Edited with Notes, Exercises and Vocabulary by LÉOPOLD CARDON. Henry Holt. 1925. 142 pp.+vocab.

A sprightly little book on the Paris of scholars, men of letters and artists. The notes are almost wholly in French.

MOORE, OLIN H., and FOURÉ, ROBERT. *A French Reader*. Ginn and Co. 1925. 136 pp.+vocab. \$.80.

Selections in prose and verse from standard authors with exercises that emphasize oral drill, idioms and composition. The book is designed for use in first-year college and second-year college classes.

RATTI, GINO A., *A Progressive Course in French Composition and Conversation*. Alfred A. Knopf. New York. 1925. 139 pp.

An attempt to bridge the gap that exists between translation and free composition. Material of both kinds is presented, based upon standard French models, accompanied by oral drill exercises.

*Sept Comédies Modernes*. Edited by E. B. DE SAUZÉ. Henry Holt. 1925. 136 pp.+vocab.

Brief plays well adapted for reading in second-year high school classes and for performance by French Clubs. Questions in French test comprehension of the text and directions are given for free and formal composition.

SMITH, HUGH A., *Main Currents of Modern French Drama*. Henry Holt. 1925. 320 pp. \$3.00.

An interesting account of the development of drama from Victor Hugo to the present day. Well suited for outside reading in a "Nineteenth Century Drama course."

STEWART, CAROLINE, *Rules of Order for the French Club*. Oxford University Press, American Branch. New York. 1925. 24 pp. \$.45.

A convenient booklet for use in French Clubs.

TESSON, LOUIS, *L'Épellation naturelle et rationnelle*. Karras, Kröber et Nietschmann. Halle. 1925.

*Contes de Fées de Perrault* avec marques de prononciation. Karras, Kröber et Nietschmann, Halle.

Texts designed to aid in the acquisition of correct pronunciation.

VOLTAIRE, *Selections*. With an Introduction and Notes by AURÉLIEN DIGEON and EDOUARD FANNIÈRE. Clarendon Press. 1925. 164 pp.

Suitable for use in a course on the literature of the eighteenth century.

#### SPANISH

CERVANTES, *Comedia de los tratos de Argel*. Mit Einleitung und Anmerkungen herausgegeben von LUDWIG PFANDL. Freytag. Leipzig. 1925.

A convenient edition of one of Cervantes's earlier plays which contains much autobiographical material.

FITZMAURICE-KELLY, JAMES, *Geschichte der spanischen Literatur*. Uebersetzt von ELIZABETH VISCHER, herausgegeben von ADALBERT HÄMEL. Winter. Heidelberg. 1925.

A German translation of the standard history of Spanish literature with important notes by the editor and the bibliography brought up to date.

LAFUENTE, MODESTO, *Breve historia de España*. Herausgegeben von ALFRED GÜNTHER. Freytag. Leipzig. 1925. 179 pp.

An outline of Spanish history to the year 1845.

NORTHUP, GEORGE T., *An Introduction to Spanish Literature*. The University of Chicago Press. 1925. 473 pp. \$3.00.

An admirable presentation that will be welcomed alike by teachers, students and the "general reader."

*Practical Spanish Grammar* by ARTHUR R. SEYMOUR and ADELAIDE E. SMITHERS. Longmans, Green and Co. 1925. 184 pp.+ vocab.

A beginners' grammar consisting of thirty lessons using a vocabulary of about nine hundred common words. Material for oral drill is provided.

TAMAYO Y BAUS, MANUEL, *Un drama nuevo*. With Introduction, Notes and Exercises by EDWIN S. DU PONCET. World Book Co. 1925. 138 pp.+ vocab.

A new edition of a popular reading text.

#### GERMAN

KELLER, GOTTFRIED, *Der grüne Heinrich. Erster Teil*. Edited by BARKER FAIRLEY. Clarendon Press. 1925. 240 pp. \$2.00.

The text covers the first seventeen chapters of the original work.

*Von deutscher Art und Kunst*. Edited by EDNA PURDIE. Oxford University Press. American Branch, New York. 1925. 196 pp. \$1.70.

An important text for the study of Romanticism in Germany.

#### PORTUGUESE

*Oxford Book of Portuguese Verse*. Chosen by AUBREY F. G. BELL. Oxford University Press, American Branch, New York. 1925. 320 pp. \$3.75.

A welcome addition to the Oxford series of anthologies.

*Portuguese Grammar* by E. C. HILLS, J. D. M. FORD and J. DE S. COUTINHO. D. C. Heath and Co. 1925. 316 pp.+ vocab.

A long-wished-for work which will without doubt greatly stimulate the study of Portuguese in the United States.